12 June 1982 US $1.95 (by air) 30p ISSN 0028 6362

Aus 70c NZ 80c Den Kr 10.75 Fr. NF 7.50 Ger Dm 4.50 Malaysia $2.25 Spn 175pts IR 46p (inc. VAT)

NEW MUSICAL EXPRESS

Hot fun in the summertime

SIOUXSIE SHOCK
"NO SINGING FOR 6 MONTHS"

PETE TOWNSHEND
'82 "STATE OF THE GENERATION"

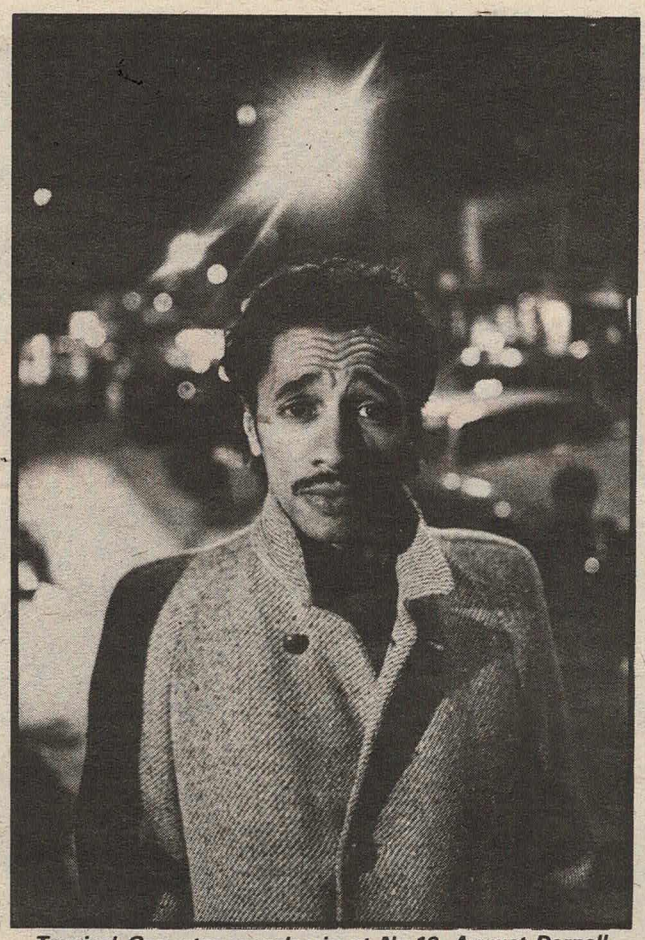
23 SKIDOO

Rip Rig & Panic's Gareth Sager coming up for air/Photo by Peter Anderson

SPLASH! GASP! SPLUTTER!
A QUICK DIP INTO RIP RIG & PANIC'S KIND OF CLIMATE
BY RICHARD COOK

UK SINGLES

ONE	Last Week			Weeks in	Highest
	1	**HOUSE OF FUN**	**Madness (Stiff)**	4	1
2	2	GOODY TWO SHOES	Adam (CBS)	4	1
3	6	TORCH	Soft Cell (Some Bizzare/Phonogram)	2	3
4	5	THE LOOK OF LOVE	ABC (Neutron / Phonogram)	4	4
5	4	ONLY YOU	Yazoo (Mute)	5	4
6	3	FANTASY ISLAND	Tight Fit (Jive)	6	3
7	8	MAMA USED TO SAY	Junior (Mercury)	4	7
8	7	HUNGRY LIKE THE WOLF	Duran Duran (EMI)	4	7
9	27	I'VE NEVER BEEN TO ME	Charlene (Motown)	2	9
10	22	CLUB COUNTRY	Associates (Associates)	4	10
11	12	ISLAND OF LOST SOULS	Blondie (Chrysalis)	5	11
12	11	I WON'T LET YOU DOWN	PhD (WEA)	7	1
13	10	FORGET ME NOT	Patrice Rushen (Elektra)	5	10
14	16	3x3 (EP)	Genesis (Charisma/Phonogram)	3	14
15	9	A LITTLE PEACE	Nicole (CBS)	6	1
16	13	GIRL CRAZY	Hot Chocolate (RAK)	6	7
17	18	WE HAVE A DREAM	Scottish World Cup Squad (WEA)	7	5
18	(—)	I'M A WONDERFUL THING (BABY)	Kid Creole & The Coconuts (Ze/Island)	1	18
19	14	I LOVE ROCK'N'ROLL	Joan Jett & The Blackhearts (Epic)	7	2
20	21	FIREWORKS	Siouxsie & The Banshees (Polydor)	2	20
21	24	THE TELEPHONE	Fun Boy 3 (Chrysalis)	4	21
22	15	THE NUMBER OF THE BEAST	Iron Maiden (EMI)	4	15
23	20	THE BACK OF LOVE	Echo & The Bunnymen (Korova)	2	20
24	(—)	WORK THAT BODY	Diana Ross (Capitol)	1	24
25	(—)	DO I DO	Stevie Wonder (Motown)	1	25
26	(—)	PINKY BLUE	Altered Images (Epic)	1	26
27	17	THE MEANING OF LOVE	Depeche Mode (Mute)	5	14
28	(—)	I WANT CANDY	Bow Wow Wow (RCA)	1	28
29	(—)	BEATLES MOVIE MEDLEY	The Beatles (Parlophone)	1	29
30	26	BRAVE NEW WORLD	Toyah (Safari)	2	26



Tropical Gangster muscles in at No.18. August Darnell pic: Anton Corbijn.

NEW MUSICAL EXPRESS HOT PARADE

UK LONG PLAYERS

ONE	Last Week			Weeks in	Highest
	1	**COMPLETE MADNESS**	**Madness (Stiff)**	7	1
2	7	HOT SPACE	Queen (EMI)	4	2
3	2	RIO	Duran Duran (EMI)	3	2
4	23	AVALON	Roxy Music (EG/Polydor)	2	4
5	4	TUG OF WAR	Paul McCartney (EMI)	6	1
5	5	LIVE IN BRITAIN	Barry Manilow (Arista)	6	1
7	3	CHARTBUSTERS 82	Various (Ronco)	4	3
8	11	NIGHT BIRDS	Shakatak (Polydor)	4	6
9	6	ORIGINAL MUSIQUARIUM	Stevie Wonder (Motown)	3	6
10	9	THE NUMBER OF THE BEAST	Iron Maiden (EMI)	9	1
11	22	THE HUNTER	Blondie (Chrysalis)	2	11
12	8	THE EAGLE HAS LANDED	Saxon (Carrere)	3	8
13	12	PELICAN WEST	Haircut 100 (Arista)	15	1
13	19	STRAIGHT FROM THE HEART	Patrice Rushen (Elektra)	4	13
15	21	TROPICAL GANGSTERS	Kid Creole & The Coconuts (Island)	2	15
16	25	PINKY BLUE	Altered Images (Epic)	4	12
17	13	CHARIOTS OF FIRE (Soundtrack)	Vangelis (Polydor)	23	6
18	18	THE CONCERTS IN CHINA	Jean Michel Jarre (Polydor)	4	8
19	14	SULK	Associates (Associates)	3	14
20	26	BAT OUT OF HELL	Meatloaf (Epic)	32	9
21	10	COMBAT ROCK	The Clash (FMLN)	4	6
22	24	LOVE SONGS	Barbra Streisand (CBS)	21	1
23	(—)	THE GIFT	Jam (Polydor)	9	1
24	(—)	STILL LIFE (American Concert '81)	Rolling Stones (Rolling Stones Records)	1	24
25	(—)	PhD	PhD (WEA)	1	25
26	(—)	NON-STOP EROTIC CABARET	Soft Cell (Some Bizzare/Phonogram)	18	5
26	30	WE ARE THE LEAGUE	Anti Nowhere League (WXYZ)	3	26
28	(—)	ANIMATION	Jon Anderson (Polydor)	1	28
29	15	SELECT	Kim Wilde (RAK)	2	15
30	20	PEARLS	Elkie Brooks (A&M)	28	3

INDEPENDENT SINGLES

1	(1)	**Temptation**	New Order (Factory)
2	(2)	**Only You**	Yazoo (Mute)
3	(3)	**Faithless**	Scritti Politti (Rough Trade)
4	(4)	**Love Is All — Is Alright**	UB40 (Dep Int)
5	(6)	**El Salvador**	Insane (No Future)
6	(9)	**Brave New World**	Toyah (Safari)
7	(5)	**The Meaning Of Love**	Depeche Mode (Mute)
8	(13)	**Survival**	Defects (WXYZ)
9	(8)	**Xo Yo**	Passage (Cherry Red)
10	(12)	**Fashion**	Charge (Kamera)
11	(10)	**Papa's Got A Brand New Pigbag**	Pigbag (Y)
12	(25)	**Angel Face**	Outcasts (Outcasts Only)
13	(14)	**View From Her Room**	Weekend (Rough Trade)
14	(11)	**Bela Lugosi's Dead**	Bauhaus (Small Wonder)
15	(18)	**Nazi Punks Fuck Off**	Dead Kennedys (Cherry Red)
16	(7)	**Attack/Alternatives**	Exploited (Exploited)
17	(—)	**I've Got A Gun**	Channel 3 (No Future)
18	(17)	**Pagan Love Song**	Virgin Prunes (Rough Trade)
19	(15)	**East To West**	Anti Pasti (Rondolet)
20	(—)	**Tearing Up The Place**	23 Skidoo (Fetish)
21	(22)	**No Doves Fly Here**	The Mob (Crass)
22	(—)	**La Vache Qui Rit**	Zounds (No So Brave)
23	(—)	**Waiting For The Blackout**	Damned (Big Beat)
24	(29)	**In Rhythm**	Scream & Dance (Recreational)
25	(21)	**I Think I Need Help**	Farmers Boys (Waap)
26	(24)	**Shellshock**	Erazerhead (Flick Knife)
27	(20)	**Overspill EP**	Skroteez (Skroteez)
28	(28)	**The Pope Is Dope**	Living Legends (Up Yours)
29	(—)	**The Hop**	Theatre Of Hate (Burning Rome)
30	(16)	**Look Know**	The Fall (Kamera)

INDEPENDENT LONG PLAYERS

1	(1)	**We Are The League**	A.N. League (WXYZ)
2	(2)	**Hear Nothing, See Nothing**	Discharge (Clay)
3	(3)	**Dr Heckle And Mr Jive**	Pigbag (Y)
4	(9)	**He Who Dares Live**	Theatre Of Hate (SSSS)
5	(7)	**Wargasm**	Various (Pax)
6	(4)	**4th Drawer Down**	Associates (Situation 2)
7	(5)	**Evacuate**	Chelsea (Step Forward)
8	(14)	**Two Bad DJ**	Eastwood and Saint (Greensleeves)
9	(12)	**The Good, The Bad And The 4-Skins**	4 Skins (Secret)
10	(18)	**Punk'n'Disorderly**	Various (Abstract)
11	(8)	**After The Snow**	Modern English (4AD)
12	(17)	**Speak And Spell**	Depeche Mode (Mute)
13	(6)	**Greatest Hits**	Blue Orchids (Rough Trade)
14	(20)	**Skinhead Anthem**	Last Resort (Last Resort)
15	(16)	**Seven Songs**	23 Skidoo (Fetish)
16	(23)	**Mr Yellow Man**	Yellow Man (G/sleeves)
17	(15)	**Chronic Generation**	Chron Gen (Secret)
18	(13)	**Hex Enduction Hour**	Fall (Kamera)
19	(19)	**Movement**	New Order (Factory)
20	(10)	**Nothing Can Stop Us Now**	Robert Wyatt (R. Trade)
21	(11)	**In The Flat Field**	Bauhaus (4AD)
22	(22)	**Shoot Out The Lights**	Richard And Linda Thompson (Hannibal)
23	(—)	**Still**	Joy Division (Factory)
24	(—)	**Wipe Out**	Raven (Neat)
25	(—)	**Metal On Metal**	Anvil (Attic)
26	(—)	**Swing To The Right**	Utopia (Bearsville)
27	(—)	**Mundell**	Hugh Mundell (Greensleeves)
28	(26)	**Before The Dream Faded**	Misunderstood (Cherry Red)
29	(—)	**Inflammable Material**	Stiff Little Fingers (R. Trade)
30	(24)	**England's Trance**	Placebo (Aura)

REGGAE SINGLES

1	**Key To The World**	Rudi Thomas (Hawkeye)
2	**Rasta Reggae**	Black Slate (Black Slate)
3	**Rocky Road/Sweet 16**	Mickey Dread (Dread at the Controls)
4	**Miss Attractive**	Victor Romero Evans (Epic)
5	**Just For A Moment**	Erika Gale (Ital)
6	**Roots Man Skanking**	Freddie McGregor (Greensleeves)
7	**Go Away Little Boy**	Samantha Rose (Third World)
8	**Smiling In The Morning**	Carol Thompson (Xavier)
9	**Roots And Culture**	Mickey Dread (Dread At The Controls)
10	**Boom Him Up**	Michael Prophet (Greensleeves)
11	**Fool For Your Love**	Le Gato (Ital)
12	**Cream Of The Crops**	Gregory Isaacs (African Museum)
13	**Love Don't Strike Twice**	Richard D.J. (Elite)
14	**Daughter of Zion**	Winston Reddy (STG)
15	**You've Got A Gift**	Chanel (Mass Media)

LPs

1	**Love Has Found Its Way**	Dennis Brown (A&M)
2	**Capricorn Woman**	Janet Kay (Solid Groove)
3	**New Chapter Of Dub**	Aswad (Island)
4	**Far Over**	Burning Spear (EMI)
5	**Rock and Groove**	Bunny Wailer (Solomonic)
6	**Mr Yellow Man**	Yellow Man (Greensleeves)
7	**King Of Dub Rock Volume 2**	Sir Coxsone (Regal)
8	**True Democracy**	Steel Pulse (Wise Man Doctrine)
9	**Tell It To The Children**	I Jah Man Levi (Tree Roots)
10	**Two Bad D.J.**	Clint Eastwood & General Saint (Greensleeves)

Bonaparte 31 Market Square, Bromley.

US SINGLES

1	**Ebony And Ivory**	Paul McCartney & Stevie Wonder (Columbia)
2	**Don't Talk To Strangers**	Rick Springfield (RCA)
2	**I've Never Been To Me**	Charlene (Motown)
4	**836-5309/Jenny**	Tommy Tutone (Columbia)
5	**The Other Woman**	Ray Parker Jr. (Arista)
6	**Don't You Want Me**	Human League (A&M/Virgin)
7	**Always On My Mind**	Willie Nelson (Columbia)
8	**Heart Of The Moment**	Asia (Warner Bros)
9	**'65 Love Affair**	Paul Davis (Arista)
10	**Rosanna**	Toto (Columbia)

US LPs

1	**Tug Of War**	Paul McCartney (Columbia)
2	**Success Hasn't Spoiled Me Yet**	Rick Springfield (RCA)
3	**Asia**	Asia (Warner Bros)
4	**Diver Down**	Van Halen (Warner Bros)
5	**Stevie Wonder's Original Musiquarium**	Stevie Wonder (Tamla Motown)
6	**Chariots Of Fire**	Vangelis (Polydor)
7	**Dare**	Human League (A&M/Virgin)
8	**Aldo Nova**	Aldo Nova (Epic)
9	**Always On My Mind**	Willie Nelson (Columbia)
10	**Blackout**	Scorpions (Mercury)

Courtesy 'Billboard'

JAPAN

Albums

1	**Tug Of War**	Paul McCartney (Toshiba-EMI)
2	**Kansuigyo**	Miyull Nakajima (Canyon)
3	**Pineapple**	Seiko Matsuds (CBS/Sony)
4	**Chinaru Aiyo Yumeyo**	Chiharu Matsuyama (Neews)
5	**Niagara Triangle Vol. 2**	Elichi Ohotaki & Others (CBS/Sony)
6	**Dakishimete Only You**	Kumiko Yamashita (Nippon Columbia)
7	**Biogaraphy II**	Takao Kisugi (Kitty)
8	**For You**	Tatsutou Yamanshita (RVC)
9	**IV (54)**	Toto (CBS/Sony)
10	**Central Park Concert**	Simon & Garfunkel (CBS/Sony)

Courtesy 'Music Labo/Billboard'

FIVE YEARS AGO

1	**God Save The Queen**	Sex Pistols (Virgin)
2	**Show You The Way To Go**	The Jacksons (Epic)
3	**I Don't Want To Talk About It/The First Cut Is The Deepest**	Rod Stewart (Riva)
4	**Lucille**	Kenny Rogers (UA)
5	**You're Moving Out Today**	Carole Bayer Sager (Elektra)
6	**A Star Is Born (Evergreen)**	Barbra Streisand (CBS)
7	**Telephone Line**	Electric Light Orchestra (Jet)
8	**Halfway Down The Stairs**	The Muppets (Pye)
9	**Ain't Gonna Bump No More**	Joe Tex (Epic)
10	**Fanfare For The Common Man**	Emerson Lake & Palmer (Atlantic)

TEN YEARS AGO

1	**Vincent**	Don McLean (United Artists)
2	**Metal Guru**	T. Rex (T. Rex Wax Company)
3	**Rockin' Robin**	Michael Jackson (Tamla Motown)
4	**Oh Babe What Would You Say?**	Hurricane Smith (Columbia)
5	**At The Club/Saturday Night At The Movies**	Drifters (Atlantic)
6	**California Man**	The Move (Harvest)
7	**Lady Eleanor**	Lindisfarne (Charisma)
8	**Mary Had A Little Lamb**	Wings (Apple)
9	**Take Me Bak 'Ome**	Slade (Polydor)
10	**Rocket Man**	Elton John (DJM)

FIFTEEN YEARS AGO

1	**Whiter Shade Of Pale**	Procol Harum (Deram)
2	**There Goes My Everything**	Englebert Humperdinck (Decca)
3	**Silence Is Golden**	Tremeloes (CBS)
4	**Waterloo Sunset**	Kinks (Pye)
5	**The Happening**	Supremes (Tamla Motown)
6	**Carrie Anne**	Hollies (Parlophone)
7	**Dedicated To The One I Love**	Mamas And Papas (RCA)
8	**Then I Kissed Her**	Beach Boys (Capitol)
9	**Okay!**	Dave, Dee, Dozy, Beaky, Mick & Tich (Fontana)
10	**Sweet Soul Music**	Arthur Conley (Atlantic)

TWENTY YEARS AGO

1	**Good Luck Charm**	Elvis Presley (RCA)
2	**Come Outside**	Mike Sarne (Parlophone)
3	**I'm Looking Out The Window**	Cliff Richard (Columbia)
4	**Picture Of You**	Joe Brown (Piccadilly)
5	**Ginny Come Lately**	Brian Hyland (HMV)
6	**Last Night Was Made For Love**	Billy Fury (Decca)
7	**As You Like It**	Adam Faith (Parlophone)
8	**Nut Rocker**	B. Bumble (Top Rank)
9	**I Don't Know Why**	Eden Kane (Decca)
10	**The Green Leaves Of Summer**	Kenny Ball (Pye)

NME NEW MUSICAL EXPRESS

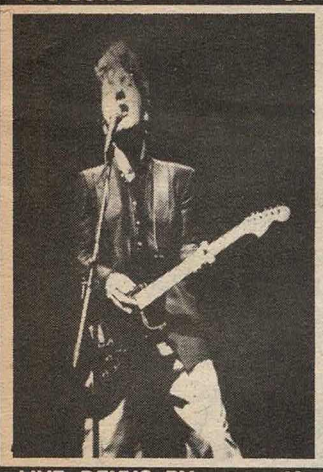
INSIDE INFORMATION

DI ROSS FIASCO 6
McLAREN HITS BACK 4
ROBERT WYATT 5
SET THE TONE 7
JIM MORRISON 10
RIP RIG & PANIC 12

23 SKIDOO 16
COMPUTER CULTURE 18

SILVER SCREEN 21
SINGLES 23

PETE TOWNSHEND 25
LPs: TOH, TOYAH 31
TOUR NEWS 35
RECORD NEWS 36
GIG GUIDE 39



LIVE: DEXYS, RY 42
X-WORD 47
HI-FI 49
GASBAG 50
T-ZERS 51

"No singing till 1983 ... or no singing full stop!"

Sioux silenced — on doctor's orders

DEREK JOHNSON reports how a sore throat could end a brilliant career

SIOUXSIE SIOUX was this week shattered by the news that she must stop singing until 1983, or risk losing her voice irrevocably. What's more, she's been advised that in the long term, she must change her singing style completely — from raucous rock to a more subdued approach.

The bombshell was dropped during the course of her Scandinavian tour with the Banshees, when she visited the hospital in Gothenburg for a prescription to treat laryngitis. She was examined by a local doctor, and he was so concerned that he immediately passed her into the care of throat specialist Dr Sanner, who immediately ordered — no more singing until the New Year, at the earliest.

The band completed their dates up to Copenhagen on Monday this week, but have cancelled subsequent gigs to enable Siouxsie to return to London, where she'll be seeing more throat experts — in the hope that their diagnosis may not be as drastic.

If the original advice is upheld, the band will be unable to finish their half-completed album. And summer festival appearances (including the Elephant Fayre in Cornwall on July 31), as well as a planned world tour starting in the autumn, would all have to be scrapped.

Pic: Anton Corbijn

PAUL MORLEY talks to Steve Severin about booze, Finland, the weather . . . and, oh yeah, what's all this about Siouxsie's voice?

SUNDAY. SEVERIN checks in from Copenhagen: Siouxsie And The Banshees are coming to the end of a three-week tour of Scandinavia — flying home Tuesday.

"I've been on the wagon since I got out here," Severin confesses coyly.

Gosh, what's it like?

"Well, I keep waking up in the morning with a hangover and I can't work out where it came from."

Oh yes, I recognise that state.

"It's pretty weird out here," he goes on, "I have to keep reminding myself where I am, it's all so faceless . . . Finland was *very* quiet . . . conversation is not big in Finland. And the Swedish skinheads — if you imagine that — are a real pain. So what's happening back home, how's the Associates LP doing, what's new. . ."

What's happening? Big heat. Associates? Top ten. What's new? I've just finished watching a combination of Osibisa, Livingstone Taylor and The Faces on LWT — if you can imagine *that*. It's the same 'late-night' concert showcase that the Banshees shared with the pathetic Steve Hackett a couple of weeks ago, half an hour each from two different sides of the universe. It's a good thing the show was late and local, not networked at peak time.

"What, the sound was really rough? Yeah, someone else said that. It was recorded towards the end of last year's tour — the TV company at the time didn't even have anyone to sell it to, and no one's checked the sound. It probably should never have been shown."

Sioux's voice, usually glorious, was cracking badly.

"Aaah. . ."

Well? Serious news . . . Sioux has had trouble with her voice for the past two years. Towards the end of a long tour it starts to crack — the reason for a number of cancelled shows, and one of the reasons why the group are cutting back on long tours. The B/shee boys do sensible things like advising her to stop smoking, stop drinking and rest a lot, and such

■ *Continues over*

Police marathon at Gateshead

THE POLICE are to headline an open-air concert on Saturday, July 31, at the Gateshead Athletics Stadium near Newcastle — scene of the 'Rock On The Tyne' Festival last August Bank Holiday. It will be the band's only UK appearance this year, and it's sure to attract a 25,000 capacity crowd. The show will also feature four support acts, though details are still being finalised.

Advance tickets are available by post, priced £8.30 including booking fee — make cheques and POs payable to "Aimcarve Ltd" and write, enclosing SAE, to Aimcarve Ltd, P.O. Box 123, Walsall, West Midlands WS5 4QQ. Tickets are restricted to four per application and, if any remain, they will cost £10 on the day. The event will start in mid-afternoon, and the venue is close to Gateshead railway station.

The 'Rock On The Tyne' organisers told *NME* recently that they are planning a second festival for late August this year, with details to be announced shortly. There's no reason to suppose that the Police concert will affect these plans.

● *Copelands direct 'punk' movie: over page*

PIGBAG

PIGBAG are returning to live action for the first time since their two new members, Brian Nevill (sax and drums) and Oscar Verden (trombone and keyboards), came into the line-up. The newcomers have been rehearsing with the band for some time, as well as co-writing new material.

The new-look band plan a benefit concert at Bristol Romeo & Juliet's this Sunday (13), followed by Norwich East Anglia University on June 15. Then they're off for a quick trip around Europe and a lightning visit to Japan, returning to headline the first night of the Bracknell Jazz Festival on July 2. And awaiting confirmation is a major London concert on July 3, when they'll be supported by Clint Eastwood & General Saint Carmel and the Dread Broadcasting Corporation — venue to be announced next week.

● Other acts appearing in the three-day Bracknell event (July 2-4) in Berkshire include Rip Rig & Panic, the Lester Bowie group, Dollar Brand, a quartet of ex-Coltrane cohorts in McCoy Tyner, Elvin Jones, Pharaoh Sanders and Richard Davis, and Barbara Thompson's new band Serendipity.

TOUR NEWS

TALKING HEADS

TALKING HEADS were this week confirmed officially for two concerts at London Wembley Arena on Monday and Tuesday, July 12 and 13 — as forecast exclusively by *NME* last week. They are being presented by Head Music and Kennedy Street, and they'll be the group's only appearances in the UK at this time.

The Heads' line-up for this visit comprises David Byrne, Tina Weymouth, Jerry Harrison, Chris Frantz, Steve Scales, Bernie Worrel, Alex Weir and Dolette McDonald. Five-eighths of these also feature in Tom Tom Club who, as already reported, are the support act — they are Weymouth, Frantz, Scales, Worrel and Weir — and the other two members of the group are Tina's sisters, Lani and Laura. The opening act for the concerts has still to be named.

Tickets are priced £6.80 and £5.80 including booking fee, and they are available by post immediately from Talking Heads Concert, P.O. Box 77, London SW4 9LH — postal orders only made payable to "Kennedy Street Enterprises", allow two weeks for delivery and state day of first choice, and enclose SAE. Tickets will be available to personal applicants from June 19 at the Wembley box-office, London Theatre Bookings, Keith Prowse, Premier Box Office and Albermarle.

Screw it.

In every Maxell cassette, the screws are fitted into square holes, so that the plastic shavings from the threads get trapped in the corners of the holes – not the works.
How finicky can you get?

maxell

Break the sound barrier.

Maxell (UK) Ltd., 1 Tyburn Lane, Harrow, Middlesex HA1 3AF. Tel: 01-423 0688.

NME is published weekly by IPC Magazines, Head Office King's Reach Tower, Stamford Street, London, SE1 England. Annual subscription $97.00 including air speeded delivery. Second class postage paid at Jamaica N.Y. 11431. Air Freight and mailing; U.S.A. Postmaster: send address changes to NME, Publications Expediting Incorporated, 200 Meacham Avenue, Elmont, N.Y. 11003, USA.

SHORT SHARP SHOTS

TV Kid-stuff

☐ **Kid Creole And The Coconuts** have a 60-minute TV special, *In The Jungle*, going out nationwide on ITV this Saturday (12) at 11.15pm. Described by its makers Granada as "an extravaganza of music, chat and wild costume in a neon-lit jungle setting", the show includes August Darnell speaking about his Creole vision and Coconut philosophy.

☐ Gay Londoners who are fed up with a staple diet of disco music are promised a new era in nightclubbing, with the June 17 opening of The Lift. Operating every Thursday from 11 pm, The Lift's motto is "Come as you are and do what you will"; it also boasts of "no stupid dress code, no disco dirge". Instead it claims to offer "the wildest assortment of loud funk, modern dance and hard reggae ever heard in any London homosexual orientated niterie." The Lift is at the Gargoyle Club, 69 Dean Street, London W1.

Smiley 'shot dead'

☐ Reggae toaster **General Smiley** — who's one half of the **Michigan & Smiley** duo — has reportedly been shot dead in New York. No concrete information was available at press-time.

☐ The first single from highly-rated new group **Hayzee Fantayzi** comes out on June 25. Produced by **Tony Visconti**, it's the unwieldy but still unique 'John Wayne Is Big Leggy' . . .

Chimes back

☐ **The Clash** kicked off a series of US dates at Asbury Park New Jersey last week — with their original drummer **Terry Chimes** brought in to replace the now-departed **Topper Headon**. Support act for the three NJ shows were **Pulsallama** — the 13-piece all-girl group, who'll soon have a **Dick O'Dell** produced single out on Y Records.

☐ **Funboy Three's Neville Staples** is snapping his Shack label back into action. The upcoming single is 'It's A Brand New Day' by Coventry band **Splashdown**, and it's produced by Neville with **Lynval Golding**. Release date is June 25.

Charley solo

☐ **Charley Charles**, drummer with **Ian Dury's Blockheads** since their formation six years ago, is leaving to pursue a solo career. He's already formed his own company called Multipleasure Music, and has recorded his first single which he plans to release shortly, 'Out Of The World Of Evil Comes Treasure' coupled with 'Naked Ladies' — though he hasn't yet signed a record deal. There's no news yet of his replacement in The Blockheads, when Dury makes his expected stage return in the autumn.

☐ The stage version of **Trevor Griffiths'** play *Oi For England*, recently shown on TV, opens at London's Royal Court Theatre Upstairs from June 9. The play will run for four weeks, every night except Sundays, starting at 7.30 pm. Tickets cost £2.00, and the box office number is (01) 730 2554.

☐ *Mods* author **Richard Barnes'** upcoming book on **The Who** will contain a flexi-disc containing **Pete Townshend's** original home demos of 'My Generation' and 'Pinball Wizard'. Meanwhile, Townshend is compiling his long-promised album of demos.

RCA dump one-sided single after Bow Wows howl

Malcolm: "It wasn't my idea, honest"

ANDREW TYLER hears Malcy sounding off again

RCA HAVE backed off — temporarily at least — from the one-sided single caper launched last week on a sorely misinformed public.

'I Want Candy' by Bow Wow Wow *is* now to be given a B-side — "partly", says the company, "at the request of the group's manager Malcolm McLaren who under an arrangement with his publisher is obliged to issue both an A and a B side."

McLaren himself has come forward to announce he hated the idea from the start and wrote a letter to RCA managing director Don Ellis on May 13 saying so.

Following last week's story in *NME*, McLaren showed us a photocopy of the letter signed by himself and his co-director at the Moulin Rouge company Rory Johnston, in which he attacked the then newly presented proposition as "a crass marketing ploy" . . . one that would be "detrimental to the public's conception of the group".

"We are also disinclined," he wrote, "to take a cut in royalties (as asked) over a single that will ultimately retail at around 90p to 95p, only 15p to 20p cheaper than the current single price. This is really no big break to the consumer."

McLaren also takes exception to the "tacky and poorly conceived" artwork — on which, he complains, there was no prior consultation.

Despite the clear rejection, RCA plugged on. They even told *NME* last week that they had McLaren's blessing, that he had agreed to take a cut in copyright so that the price could be pegged under a pound in the shops.

In fact RCA themselves bore the brunt of offering 'Candy' to dealers at 65p as opposed to 79p per orthodox 45.

Despite the 14p reduction, they now admit that record stores — almost universally — refused to pass it on to customers. "We had hoped to force the price down," RCA lament, "but we got no response from the trade."

The fleecing of the public was made all the more simple by the cynical packaging which announced "Special Price . . . Special Edition" but failed to specify that the B-side didn't exist.

"People don't even know," says McLaren. "They informed the industry but they didn't inform anybody else."

Why then was he swung to a plan that cut directly across his oft-professed belief in bargain basement pop — particularly through the medium of cassettes and home taping?

"The powers that be, the people putting up the money, if you like, for the exploitation of this group Bow Wow Wow are the people who dictate terms. To a certain extent you have to go along.

"But I made the point clear that nobody would be interested in buying half a record if it means not paying half the price, unless they are a hardcore fan or they think that record is God's gift to mankind."

In the letter to Ellis it is stated that the only condition under which he would accept a 50 per cent cut in royalties would be if "at the same time or maybe later" RCA issued an eight-track cassette comprising both old and new Wow Wow songs to sell for under £2.

"It would be interesting," he says, "to see if that cassette could take off and register in the charts and demonstrate another approach to the consumption of music at a cheaper level and hopefully on a wider level than at present."

The below two pound mark would make it eligible for the singles list. But because unlike the *NME* chart, the BMRB approves only of vinyl, McLaren was counting on RCA — and perhaps EMI who own the older material — to give the chart compilers a kick in the rump and so open the way for his beloved cassette revolution.

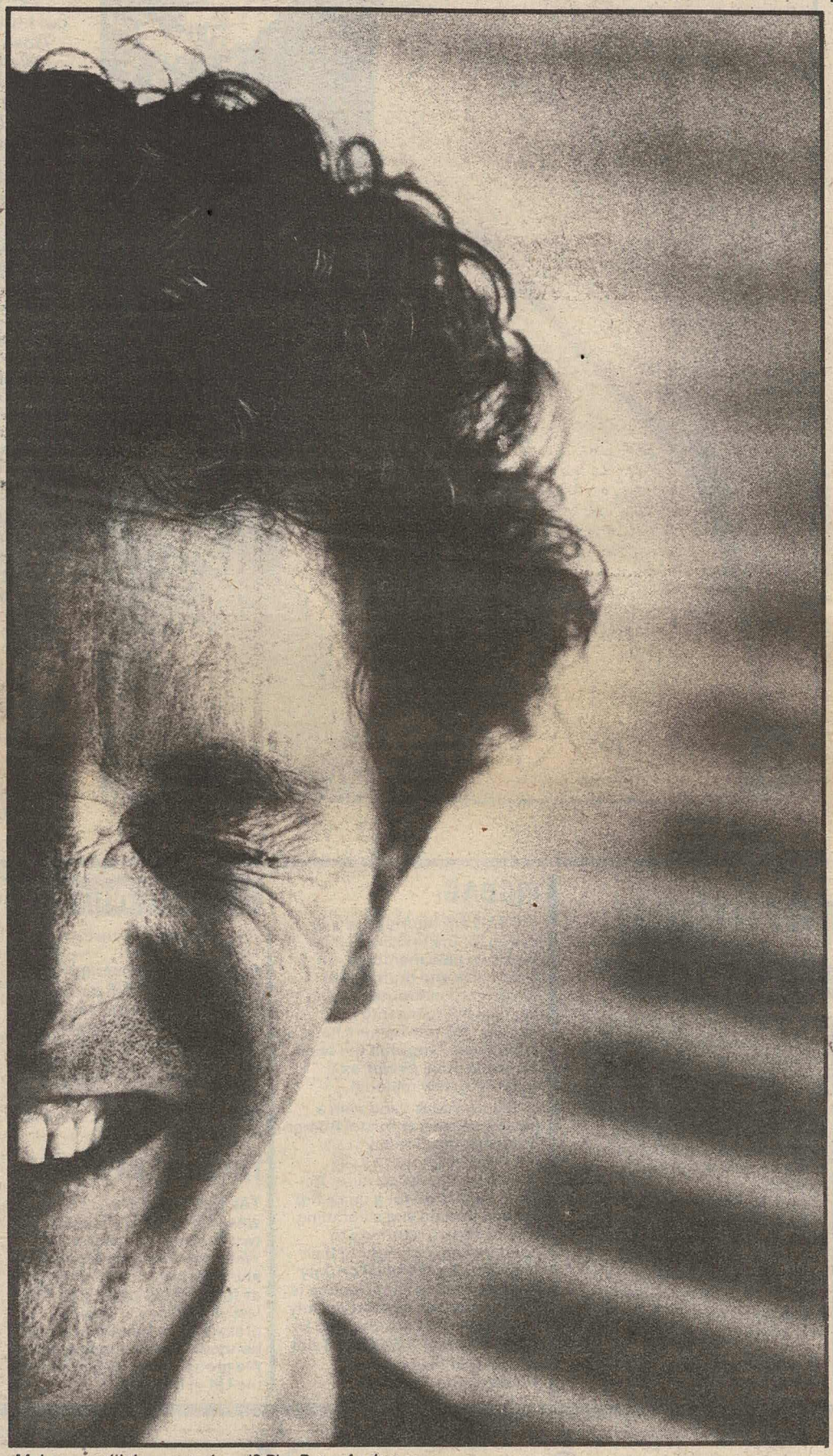
RCA, however, refused. "They were very concerned that I was jumping the gun, that I should be thinking in those terms."

He calls it a symptom of a shrinking, jittery industry "where it is getting blander and more conservative, where they're trying to hold onto what they've got just like Hollywood in the '50s. People are genuinely worried in the business. There is no doubt about it.

"If they can't get a band to sell around the world they're frightened they'll lose their shirt."

Despite this latest acrimony, the special relationship between McLaren and the majors continues. RCA have already sunk as much as £350,000 into Bow Wow Wow while the old enemy EMI are "in the hole", as he puts it, for £75,000, having recouped just £25,000 from £100,000 investment.

The latter now plan a quick Bow Wow Wow album to ride the Candy Wave. The single 'Candy' charts this week and new customers are told they can expect the special bonus of 'King Kong' on the back side. McLaren had asked for 'Cowboy'. But even he can't win them all. Can he?



McLaren: still the punter's pal? Pic: Peter Anderson

ITS OUR NEW GIMMICK. TWO BLANK SIDES, TWO-THIRDS OF THE GROUP'S NAME AND ONE HALF OF THE LEAD SINGER'S BREAST FOR ONLY 50p.
BOW WOW
Lynch

Bob Lynch

Silent Sioux

■ *From previous page*

alarming discipline does help her voice. Every two or three months Sioux sees a doctor. . .

"But she treats every doctor as a quack," says Severin. A visit to a specialist in Gothenburg during this tour has resulted in what he describes as "over the top news". Well?

"It all started when Sioux got flu on a horrible ferry journey between Finland and Sweden. The flu disappeared but she was left with a bad sore throat and we had to cancel the shows in Stockholm. The day after she went to see this specialist."

Reputedly one of Europe's leading throat specialists, he concluded that Sioux's vocal chords were swollen to twice the size of an average person's: every time she has laryngitis her vocal chords never heal properly and she's continually susceptible to soreness. His advice was for Sioux to rest from singing for six months, and after that completely change her singing technique — a technique which currently aggravates the problem.

"Sioux hasn't said too much since hearing all this, so I think she's a bit worried. At the moment she's trying not to take it too seriously and says that nothing will stop her from finishing the new LP. We won't know until Sioux visits a London specialist for a second opinion — the two of them will then swap notes."

With the new single 'Fireworks' the group are beginning to capitalise on their steady post-punk success and deservedly establish themselves as front-runners in the brilliant post-League new pop boom: could Sioux having to rest halt this new momentum?

"The next single 'Cascade' is already recorded so we can keep the pressure up. And if Sioux does need six months rest then she'll have to have it, simple as that. But as of now nothing is cancelled, nothing is put off . . . the show in Plymouth in July, for instance, is not being cancelled until it's absolutely certain that Sioux is in danger of losing her voice completely. We're just hoping that it isn't anywhere near that bad."

So everyone's holding their breath until that second opinion?

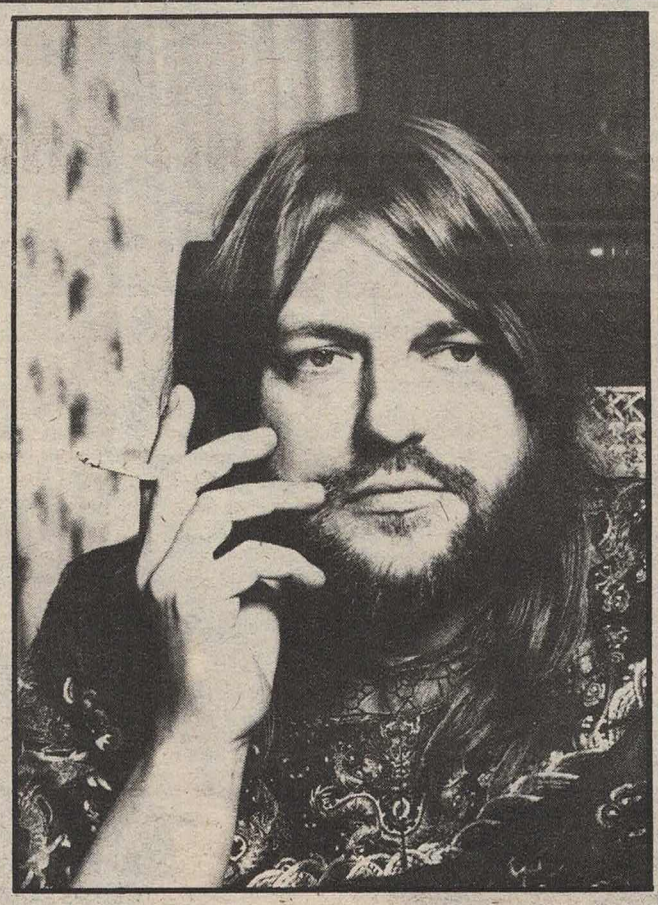
"Yup. . ."

Love to Sioux, and have a drink, Steve, have a drink.

Severin pic: Anton Corbijn

portrait of the artist as a CONSUMER

ROBERT WYATT



SONGS

Hopelessly Without You ..... **Carroll Thompson**
You Bring The Sun Out ..... **Janet Kay**
Love Don't Live Here Any More ..... **Rose Royce**
Every Little Bit Hurts ..... **Brenda Holloway**
I Put A Spell On You ..... **Nina Simone**
Love Me Tonight ..... **Trevor Walters**

TUNE

Peace ..... **Ornette Coleman**
(from 'The Shape Of Jazz To Come' LP)

RECENT LP

Wynton Marsalis

DRUMMERS

"Max Roach to Connie Kay to Brian Abrahams — a quick rush through 30 years of jazz."

ARRANGERS

Melba Liston ("A trombonist who's worked with Dizzy Gillespie, Charles Mingus, Quincy Jones and — a particular favourite — on Randy Weston's 'Tanjah' LP.")
Fela Kuti ("I know he's only got one arrangement, but it's so good it doesn't matter.")
Philip Koutev ("A Bulgarian choir arranger, kind of a Bulgarian folk version of what Gil Evans did for Miles Davis.")

SOVIET MUSICIANS

Alexei Koslov — jazz reeds player and arranger
Igor Brill — jazz keyboards
Folk & jazz from the Southern USSR
("I like Soviet jazz very much. It's unusual in that the musicians are often highly trained formally, but they also play very fiercly, deliberately avoiding formal straitjackets.")

FILMS

Ceddo ..... **Sembene Ousmane (Senegal, 1976)**
Death Of A Cameraman ..... **Faliero Rosati (Italy, 1978)**
The Outsiders ..... **Mrinal Sen (India, 1977)**
India Song ..... **Marguerite Duras (France, 1976)**

SOME AUTHORS I LIKE

Jean Rhys
Franz Fanon
Jack Santa Maria

RADIO PROGRAMMER

Alex Pascall — BBC Radio London
("He does the *Black London* programme, which is a community programme that actually responds to what people want to talk about — a breakthrough in radio. He also plays records nobody else plays: Soca, Calypso and music for older black people in England — Nat King Cole and suchlike — which I like because I'm old too, I remember Nat King Cole.")

POLITICAL COMMENTATORS

Noam Chomsky
John Pilger
Jonathan (as opposed to David) Dimbleby

NEWSPAPER

Morning Star

Going Nowhere fast

THE ANTI-NOWHERE LEAGUE are successfully cashing in on the expression 'So What?' — despite early traumas, when 12,000 copies of their single of that title (the B-side of their indie chart hit 'Streets Of London') were confiscated by the Obscene Publications Squad, and are still held by the police. They have since used 'So What?' as the billing for their extensive package tour with Chelsea, Cron-Gen and The Defects — and now they are to star in a film of the same name.

The movie is being directed by Police drummer Stewart Copeland, and produced by his brother Miles — who, of course, manages The Police. It's described as "a comprehensive look at punk culture in Britain today" and shooting has been taking place, both on and off stage, throughout the League's package tour. They will be the movie's pivot, although other acts are likely to feature in the film.

The seizure of the stock of singles in February caused it to drop out of the charts almost immediately, as dealers' orders could no longer be met, but now the case is at last coming to court. It's understood that the Director of Public Prosecutions advised the police against charging the defendants, from whose premises stocks were removed — M.V.S. (the manufacturers), Faulty Products, Rough Trade and Pinnacle.

Instead, the DPP directed the police to destroy the 12,000 singles. However, this cannot be done without court's permission. So now the defendants have to appear next month — each in a separate court — to argue their case as to why the records should not be destroyed.

The danger of a return visit by the obscenity squad was the reason why the band decided to re-record some of the lyrics in their hit album 'We Are The League', following concern expressed by their legal advisers. There's also been a slight amendment to the lyric of 'Woman', taken from the LP and released this weekend by WXYZ Records as a picture disc single.

"Bum"

Don't trifle with the banana Republican

THE ADVENT of Ronnie Reagan's trip to Europe has prompted the all-important question — whatever happened to Bonzo, the chimpanzee who totally upstaged him in that 1951 screen classic *Bedtime For Bonzo?*

Well, it seems that *Bedtime* turned out to be *bad time* for Bonzo. Winner of an SPCA 'Patsy' Award for his role in the movie, the chimp was due to head for downtown Hollywood to pick up his plaudit, when a fire broke out in the part of the studio where he and his four stand-ins were caged.

Quickly into action, Universal Pics' fire-fighters extracted Bonzo and Co. from the area — but their action proved fractionally too late and all five animals suffocated in the smoke.

Rumours that it was Bonzo who survived and Reagan who died in the holocaust do seem to have gained in substance in recent years and some subscribers to this theory have pointed to the fact that the cast listing for a 1952 follow-up titled *Bonzo Goes To College* shows a Bonzo to be present while no Ronald Reagan is credited.

Also, the President's innate interest in the affairs of banana republics has been noted.

— LOUELLA DELLAR

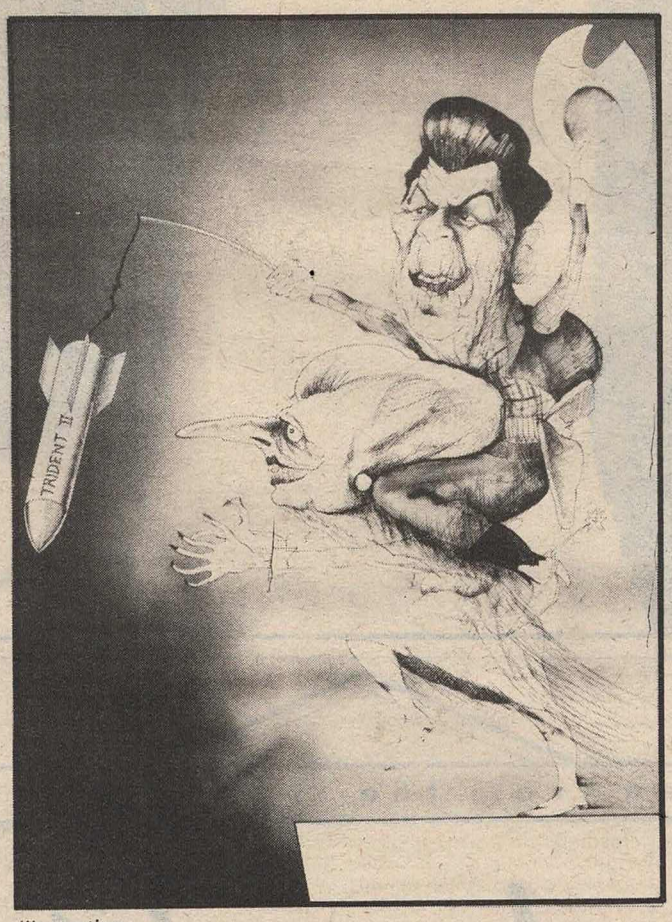


Illustration: Mark Fairnington

FREE

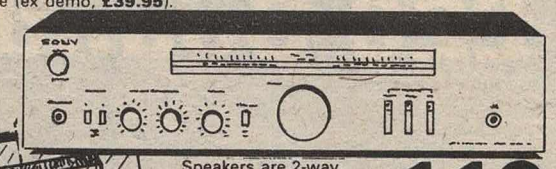
High quality Denon C-60 cassette tape when you bring this ad to HFS before June 30th. Plus a free copy of our latest incredible price list-/catalogue.

This week's recommended budget system features a superb, **brand new,** Sony TA–242 25 watt per channel amplifier.

This amp features an outstanding specification for the price and a host of facilities including connections for 2 speaker pairs and tape monitor, plus LED power meters.

The TA–242 sells for **£39.95** on its own.

The deck in our system is the popular **Akai AP–B21C** belt-drive deck and cartridge (ex demo, **£39.95**).



Speakers are 2-way, 40 watt **Marantz SP235s** which sell at **£39.95** per pair.

The system price includes all the leads, instructions and usual accessories, plus our 1-year guarantee.

£119

TEAC A3440

We've a couple of these fine 4-track machines, brand new and guaranteed, in sealed boxes, at just **£749** *including VAT*

THE HI-FI SURPLUS STORE
62 Weymouth Street, London W1
NEAREST TUBE: BAKER STREET 01 486 9981
9.30–6pm TUES–FRI; 9.30–5pm SATS; LATE NITE 8pm THURS.
CLOSED MONDAYS!!
Access, Visa, H.P. and Part Exchange welcome! E. & O.E.

Next week in NME...
PALAIS SCHAUMBERG
TOM VERLAINE
Er . . . and still only 30p

LIVE BANDS ☆☆☆☆ LIVE BANDS ☆☆☆☆ LIVE BANDS ☆☆☆☆

Mead Gould Promotions

MGP OFFER YOU THE CHANCE TO SEE A HERMAN SCHUEREMAN'S PRODUCTION, AN OPEN AIR FESTIVAL in **TORHOUT, BELGIUM on 3rd JULY** with

JACKSON BROWNE
TALKING HEADS
THE PRETENDERS
MINK DE VILLE, U2
DAVE EDMUNDS ALLEZ–ALLEZ

THE PRICE OF £57 includes Cross-Channel Ferry ● Ticket for the Concert Hotel ● Luxury Coach Trip
ALSO FREE MEAD GOULD T-SHIRT AND A FREE COMPILATION ALBUM "GET SPROUTS"
DEPART MORNING 2nd JULY, RETURN MORNING 4th JULY Box 1
SKIPPER TRIP PRICE £46 Box 2

BOOK NOW TO SEE THE
ROLLING STONES
+ J. GEILS BAND
LIVE IN **KOLN, WEST GERMANY**
JULY 5th
Price **£65** — DEPART MORNING JULY 4th, RETURN MORNING JULY 6th. PRICE INCLUDES TICKET FOR THE CONCERT, LUXURY COACH TRAVEL. CROSS–CHANNEL FERRY. ACCOM IN GOOD HOTEL BOX 3
★UB40 WILL NOT BE APPEARING WITH THE ROLLING STONES IN EUROPE

CLUB MEMBERSHIP
£3.50 PER ANNUM
Will receive 5% discount on all trips. Free tour T-shirt, newsletters, preferential treatment on all bookings.

A deposit of £20 per person will secure a place please tick box for trip required ☐ 1 ☐ 2 ☐ 3

I enclose cheque/po to vaue of £ ..... or charge my Access/Barclaycard/American Express or Diners Club No .....
Name .....
Address .....
.....
No places required .....
Send cheques/postal orders to: **MEAD GOULD PROMOTIONS**
38 HAMLET COURT ROAD, WESTCLIFF-ON-SEA, ESSEX
Tel: (0702) 339724

☆☆☆☆ LIVE BANDS ☆☆☆☆ LIVE BANDS ☆☆☆☆ LIVE BANDS ☆☆☆☆

DANNY BAKER sees Diana Ross in a wham-bam thank you mayhem situation

The World's First £20 Soundcheck

Pic: Gary Dickson

DIANA ROSS'S concert at Wembley Arena last Wednesday is already famous. We'll get to all that in time, but first I want to harp on about the cost of the seats.

Now, £20. What kind of seat is it that commands £20 before it is sat on? Figure it out, that's ten pounds a buttock. I was curious to see what a twenty pound seat would look like and here it is — tubular steel supports with naugahyde covered padding at back and bottom, just one of countless rows. (They look pretty much like the sort of chair teachers used to sit on at my old school. If I'd known one day they'd have fetched twenty pounds each I think I might have sneaked a few out the back the day I left.)

Of course, God forbid, I didn't pay £20 for my chair and I notice that one or two others have baulked at the eye-catching fee, seeing the spattering of unbummed seats in this part of the paddock. But seats be damned — we know why we're all here! This notorious score is asked for the lady Diana to secure her against a lonely old age, and face it Brian, who amongst us would deny this grand old girl a shoebox or two of twenty pound notes in the twilight of her days?

The five-minutes-to-showtime bell sounded around cavernous Wembley at five to eight. (We hacks always call Wembley 'cavernous'.) There was a stampede for seats — which cost £20 each — and by eight o'clock sharp the place was hushed and expectant. Diana Ross appeared on stage at twenty to nine. In the fullness of time past I've come to see that to drag 8,000 people away from the bar and keep them waiting for three-quarters of an hour is an excellent large scale joke to pull. Can't fault you there, Di!

The first great mistake Diana did make was actually showing up at all. This was truly going to be a night the delicious ex-Supreme would remember for some time. (We hacks always refer to Diana Ross as an 'ex-Supreme' at some point. 'Delicious' is merely a personal observation.)

I knew she was in for trouble as soon as I saw the stage, which had been specially constructed in the centre of Wembley and consisted of several blocks pushed together to form a circle that only raised the Star some three feet off the floor. Again, it was just like our old school stage (from which I gave many a sterling performance, most notably as the Mad Hatter and Joseph at the nativity. Where was I? Oh.)

Diana's disembodied voice sang out the opening lines from 'Ain't No Mountain' and all heads turned towards the East Exit. The song continued. Was this to be another good joke? Full Wembley with 8,000 people paying £20 a seat and then sing to them from a truck parked six streets away. No, no, here she comes now. Trissing up to the stage waving, flanked by two bulls in John Collier suits, Diana Ross says "hello London". OK, so the concert begins.

She finishes a passable 'Ain't No Mountain' and looks suspiciously at a monitor before going into 'I'm Coming Out'. This was an error too because it focussed attention onto her backing orchestra who, reliable sources say, were *not* Chic. From their performance on 'I'm Coming Out' they may well have been Grand Funk Railroad. It was a large orchestra, middle-aged and open-collared *a la* James Last, and fronted by a bopping old swinger who looked like a bald Roger Whittaker or perhaps Colonel Sanders at 35.

Their sound, which I assumed was on tape, was thin and perfunctory — anyway when anyone soloed it was embarrassing watching them 'groove' and wiggle. It was after this second tune that Diana asked for the houselights to be taken up. Throughout the night the houselights were never in one state for more than five minutes, it was terrible. Wembley is not a cosy place at the very best but with those great garish booming white lights illuminating every nook and far-reaching cranny it becomes positively hostile. Diana, however, was under the impression that by putting up the lights we'd all become one big happy party.

"Turn to your neighbour," she beamed, "reach out and touch their hand, come on!". Now apart from the show being less than ten minutes (c)old, I was in no mood to hold hands with a fat sweaty textile executive from Leeds that I hardly knew. Then Di said the sentence she must still be regretting. "If any of you up there at the back can't hear too good," she oozed, "just let me know, OK?" Whoops!

Down went the lights again and things got perfect for a while. 'It's My Turn' and 'The Boss' both spun out with top notch performances all round. But rather than pursue 'Touch Me In The Morning' and go for three-in-a-row Diana opened the evening's main bout — which was Ross v The Inaudible Monitor. She broke off from the lyric and began muttering at the little piece of hardware, shaking her fist at it, and then whispering unheard threats at the young Colonel Sanders. THEN. Following a spate more monitor beating she took up the houselights for a proper version of 'Reach Out And Touch' which signalled a huge storming of the stage by the crowd's crasser members chasing down from the cheapest seats (£10. Ha!).

All about me, businessmen and well-heeled couples were outraged and soon a solid chant of "SIT DOWN SIT DOWN SIT DOWN SIT DOWN" was burying Diana's well-rehearsed stage rap. Di was beseeching us to all look to our souls and love everyone and make this world into a big cuddly ol' baseball and all the time the screams of indignant punters seeing their twenty pound notes flying upwards on cackling wings was growing even louder.

"You know, I look around this ol' world (SIT DOWN) and I think to my ol' self (FOR CHRIST SAKES SIT DOWN!)..."

Actually, I was loving every squirmy moment of it. Diana dropped the mike and stared at the floor sullenly. (Real artists always stare 'sullenly'.) She tried to continue but by now the chants were far louder than anything heard at the *real* Wembley next door for months.

"I'm not going to outscream you, you know!" she stomped to a smattering of applause. She abandoned the rap and tried to head the audience off at the pass by going into the Supremes medley — twelve seconds of this, half a minute of that. One man was screaming at her from a few feet away and *she* thought he was saying "I Love You". Smiling, she went closer to him and found out the wretch was in fact resisting a security man and bellowing, "Diana, they won't let us fucking stand up!" Diana turned on a tuppence and said, "Motown. The good old days. You're the greatest!"

By now the stage was completely engulfed and squads of security were 'assisting' people back into the tiers. Diana was approaching hers. Even when the cheap-seat bastards were settled again we noticed a new fresh cry of dissatisfaction rent the air. "CAN'T HEAR CAN'T HEAR TURN IT UP TURN IT UP". Diana cut the gooey talk, finished the song, hurled the mike at the monitor and ran off stage.

UP WENT THE houselights. The house fell quiet. Now, ironically, everyone did turn to their neighbour. Some people thought that was it and left. Most of us shrugged, caught our breath and then giggled uncontrollably. Diana was gone for about 15 minutes.

I imagine, back in the dressing room, Diana was jolly well giving someone a rocket! Slowly, the band filtered back sheepishly and struck up 'You Keep Me Hanging On'. Had the problems been sorted out? Back bounced Di smiling and attempted the tune. It was then whoever was twiddling the synthesizer came into his own. For while the rest played the advertised number, he was off on his own thrashing away at what might possibly have been 'Love Hangover' or even 'Colonel Bogey'. Diana looked worried. I was crying.

Once again she screamed at her monitor. The song finished. She paced across to her conductor and implored him, "What can we do to make this work, PLEASE." The next song was to have been 'Upside Down' but Diana's rage and harrowing feedback halted the song after a few bars. "I really will not put up with this. I want to hear myself OK?" she motioned toward some distant mixing tower.

Then, guess what? She performed 'Upside Down' almost accapella while things were mixed to her liking. A tremendous gag. The World's First Twenty Pound-Per-Head Sound Check. Well why not? People pay to watch Sugar Ray Leonard training, don't they? Good for you gal, I say.

Later the set continued with 'Why Do Fools Fall In Love' and our friends the house lights were called into play again. (There is a parallel between these lights and The Grand Old Duke Of York's 10,000 men but space forbids its illumination.) Still the air at Wembley was spiced with confusion and crushing disappointment. But Diana wasn't totally locked out of it. She realised that ballads, low lighted, piano accompanied, beautiful ballads might salvage something. Quick instructions to the 'band' and she really achieves something with 'Do You Know Where You're Going To' and a slowie from The Wiz that was the evening's peak, before crashing clumsily into 'Ain't No Mountain' and, unbelievably, dashing off again. This time it was just a costume change but the momentum from the crowd was barely enthusiastic enough to cover for her.

Back in a swimsuit, Di had finally had it with the monitor. She booted it right off stage. "There," she muttered. Up go the bloody houselights as she performs her new disco single. Diana Ross runs off again. Within a few moments Diana comes back again to lilt the exquisite 'Endless Love', break into tears, and go for good. It's over, everyone.

In these days of falling attendances, I conclude that this was the type of show that will have us flocking back to big concerts again. During the show I kept an accounts book of all the goings-on, giving a price to each event. Whereas her performance of 'Upside Down' merited a meagre 36 pence, I awarded the monitor kicking just under a pound.

At the night's end, Diana had given us fourteen pounds' worth of entertainment. Of this, only £2.63 can be put down to the songs and performance (mainly the ballads). This leaves an overall discrepancy of £17.37 from our original £20 stake.

But can you put a price on genius? Can experience and legend be bought like a pound of sausages? Have we really become so cynical that a rare musical history lesson can be judged and weighed the same as the shoddiest end-of-the-pier show? And one more thing. Would I have missed Wednesday at Wembley for the world?

The answers are yes and no. You figure it out. . .

Set The Tone set their teeth 'n' smile L-R: Kenny, Evelyn, Chris, Bob

ADRIAN THRILLS finds former Slik operator Kenny Hyslop lurking in shiny new funk combo Set The Tone. Not following fashion by any chance, are we, Kenny...? (Actually, no.)

SET THE TONE FOR THE HEART OF THE GROOVE

HEY KENNY, what's funk?

"I use the word loosely. It's an attitude. It's not a fad. It's something that's in the system. There's some real misconceptions about that whole 'white funk' thing. People think that it's finished because it became a bit of a fad last year. But you can't really make a fad out of something that makes your hips go like *that*.

"It's a feel, not a fad. You can call it what you like. It's what you put into a track to give it that extra edge. We sometimes call it jump or bounce or squirt."

Funk . . . that word again. To Kenny Hyslop and his group Set The Tone, funk is an inspiration and motivation. It's what gets them out of bed and into a small demo studio in downtown Glasgow at ten in the morning on four mouthfuls of pro-plus and four black coffees in search of that drive, that edge, that groove.

Set The Tone are Kenny on drums and synth, Chris 'Buck' Morgan on vocals and guitar. Bob 'Rubberthumb' Paterson on bass and Evelyn on vocals and handclaps. They play a stark, spartan dance music that could tentatively be tagged funk, although the repercussions of such a label are something of a lead-weight in the current climate.

Theirs is a hard and heavy sound. Though it has yet to be showcased on a live stage, their boisterous beat has already been honed in the confines of Kenny's home four-track studio — a surge of driving drum rhythms, butch bass-bossing and some mean, bottom-heavy bass synth borrowed straight from the back pages of the Gap Band catalogue.

KENNY HYSLOP was once the percussive power behind the face of Midge Ure in Slik, the Scottish teenybop band moulded by producer Phil Coulter into a slightly superior version of The Bay City Rollers during the twilight months of glam rock.

When Slik — despite a desperate, last-ditch parting shot in 'The Kid's A Punk' — were unsurprisingly swept aside by the musical upheavals of 1976, Hyslop went to ground in Glasgow, briefly re-emerging with Ure on the PVC2 single 'Put You In The Picture' before forming his own new wave pop band The Zones.

His musical career, in fact, reads like a potted history of British pop over the past decade, spanning glam, punk, electropop (two synthesiser singles released under the name of Science on the Rialto label) and now funk. On top of that he also spent a six-month stint on the vacant drumstool in Simple Minds, accompanying Kerr and company on world tour as well as contributing to their recent 'Promised You A Miracle' hit.

This roving eclecticism leaves him open to changes of dilettantish opportunism.

"I know what you're getting at," he says. "But what am I supposed to do? Give it all up and go into cabaret? The way I look at it, the past ten years have been a sort of rehearsal for this new band. I feel that what I'm doing now is the logical culmination of all the other groups. My roots have always been in black music, but it's only now that I reckon I've got the confidence and ability to try something like that myself.

"Even in the days of Slik, though, I remember taking a Temptations album, 'A Song For You', along to Phil Coulter and telling him how *that* was the way I wanted my drums to sound. Of course, the guy refused to even listen to it!"

THE STRONG, simple swing of Set The Tone represents a return to ballroom basics for Hyslop after the cluttered pop of The Zones and Minds. The name of the band itself is an indication of this, as guitarist Chris explains.

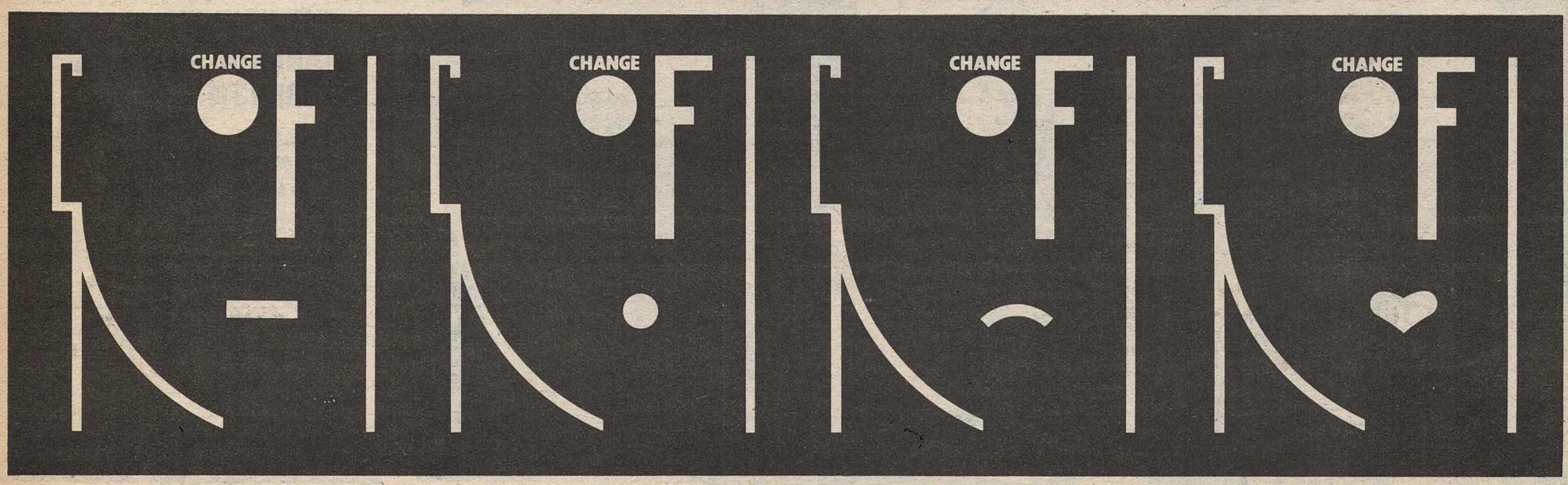
"Setting the tone is defining something and getting to the root of it. It's like the primary colours, red, blue and yellow, that combine to give you all the other colours under the sun.

"In the band, there are only three of us playing instruments, so we can get a sound that is heavy but also really sparse and simple. We take things out of a mix rather than cram them all in. The tendency these days is

■ *Continues over*

The Lone Groover — Benyon

ERK ALORS—NO ONE'S TURNED UP TO M'616!!!
Y'RE A VICTIM OF TH'MEDIA—MAN!
ARGH!!!—IT'S A PLOT!! IT'S A PLOT!!! WHAT DID TH'PAPERS SAY THIS TIME THAT I'M RILLY A MASKED ZILLIONAIRE?
NOPE.
THAT I HAVE SEX WITH SHEEP?
NOPE—NOT THIS TIME.
THAT I'M A DRAINO-SNORTIN' HUNDRED YEAR OLD ESCAPEE COMMIE DOUBLE AGENT FROM HITLER'S BUNKER ???
NOPE....
WELL—WHAT DID TH' CAPITALIST BARONS OF FILTH STREET SAY ???
THEY SAID YOR GIGS T'MORRON NIGHT.
SUBTLE—VERY SUBTLE!
MYGOD—THAT'S SICK!!!
AHEM..... AND ALSO TRUE.



Set The Tone

■ *From previous page*

to over-produce things, not leaving enough space for the music to breathe."

Dodging the white-boy funk flak is bound to become something of an occupational hazard for Set The Tone, once the record deal manager Gary McGrotty is negotiating for them has been completed. It is something they are ready for, as Kenny confirms.

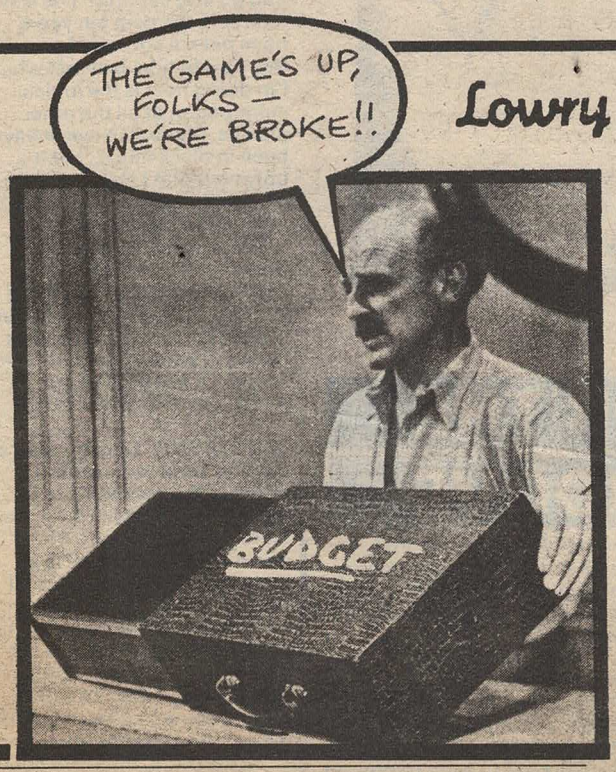
"I don't really care what people say. We are influenced by black American music and it's not something that we are ashamed of. There's so much music, from The Beatles to reggae, that goes back to black America. We want to feel as good as they do making it. And when we hit *that* groove, *that* blend, we do feel that good — you can see it in all the smiling faces, the four of us making a noise as one!

"Every city you see around the world, the kids have a different attitude because of their upbringing and the different cultures. The one thing that remains constant is their urge to dance. That never dies. To me, all this rubbish about trends is outmoded. It's all really contrived! It should all be down to what the individual likes."

"I can see history repeating itself in a way," finishes Chris. "Thirty years ago, the buzz that existed in black American music was the spark that fuelled rock and roll. As often happens, it was the black musicians that had things sussed first — they could feel the climate and they were out doing it.

"Now you get people like us who feel something really powerful from black music, you could get a similar thing. I just want to be able to enjoy that. It's taking time to build, but things really have got to change. The basics are there in the youth of this country. It's like that Tom Tom Club song — on and on, here we come, there are more of us!"

Forever and ever?



It's an anti-nuclear family affair

FOR THE SECOND time in eight months, around a quarter of a million people marched, rallied, demonstrated, sang and cheered for peace at the gigantic CND event in Hyde Park, London, last Sunday. Earlier, GLC Leader Ken Livingstone declared London a nuclear-free zone, and hoisted the United Nations flag outside County Hall.

The rally was only one of many which have been taking place all over Europe, involving millions of people who are opposed to nuclear weapons, and opposed to the siting of any nuclear bases on European soil. It was timed to coincide with the start in New York of the United Nations' Second Special Session on Disarmament, and the simultaneous visit to Europe of President Reagan who, in making the visit now, has wilfully snubbed the UN's initiative.

The political spectrum represented ranged from the Liberal Party to the Revolutionary Communist Party of Great Britain (Marxist-Leninist). The age-range took in 90-year-olds and Babies Against The Bomb. Bakers, local Government workers, civil servants, miners, journalists, tobacco workers, scientists — all were present, as were Christians, pacifists, artists, families, women's peace groups, anarchists, poets and teachers.

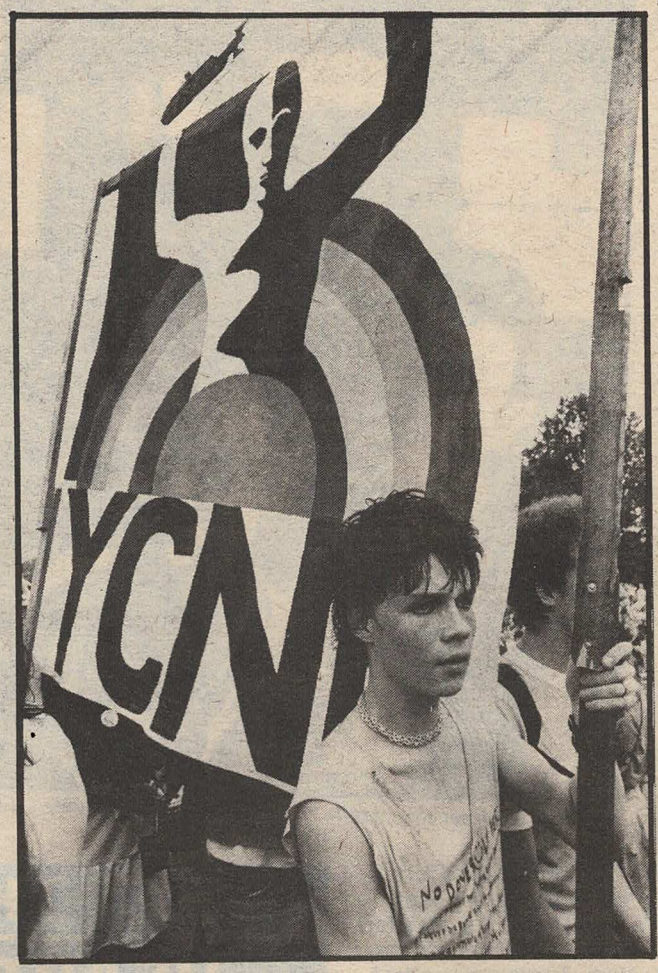
The marches and rally bore many of the hallmarks of eight months ago. The same peace movement heroes were present as speakers — Edward Thompson, voice of the movement for European Nuclear Disarmament; Tony Benn and Judith Hart, the Labour Party's most outspoken disarmers; Arthur Scargill, the major union voice against nuclear weapons; and CND General Secretary Bruce Kent, live by telephone from New York.

But it was the strengthening emergence of Youth CND, the increasing awareness of the movement's new international strength, and the growing possibilities for campaigns of direct action, which came across most powerfully.

Charlotte Wager, a 17-year-old organiser of Schools Against The Bomb, declared, "We are tired of being taught by war-mongers who lead us to accept that there can never be enough loaves to feed 800 million starving people, but enough bombs to kill four billion people 20 times over.

"We are tired of decay, devastation and death. We want to be taught by humanitarians who share our vision of a future of hope, harmony and health. We are tired of competing — we want to co-operate."

— **RICHARD McDERMOTT**



Scargill

Pictures: **ED BARBER**

Livingstone

DEFUNKT

THERMO NUCLEAR SWEAT

PRODUCED BY JOE BOYD & JOE BOWIE

OUT NOW ON HANNIBAL RECORDS HNBL 1311

LIVE IN JUNE

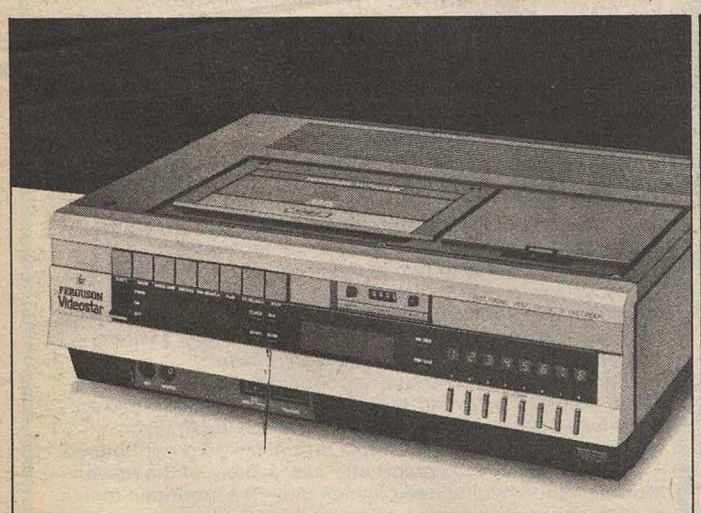
21st • BIRMINGHAM • HOLY CITY ZOO
22nd • MANCHESTER • HACIENDA
23rd • NOTTINGHAM • ROCK CITY
24th • LEEDS • THE WAREHOUSE
25th • LONDON • THE VENUE
26th • LONDON • THE VENUE
27th • BRIGHTON • JENKINSONS

Hannibal

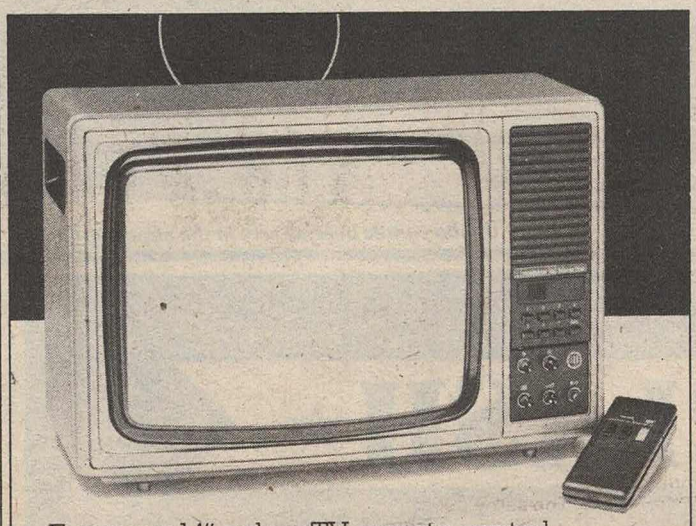
HANNIBAL RECORDS DISTRIBUTED BY STAGE ONE

Shop into Boots

Your World Cup action from the team you can trust.

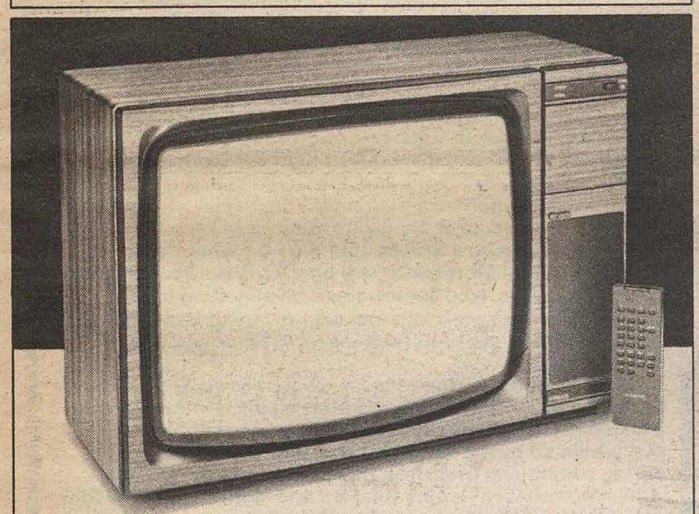


Ferguson 3V29 VHS Video Recorder
~~£495~~ **£395**



Ferguson 14" colour TV, remote-control
~~£239.50~~ **£219.50**

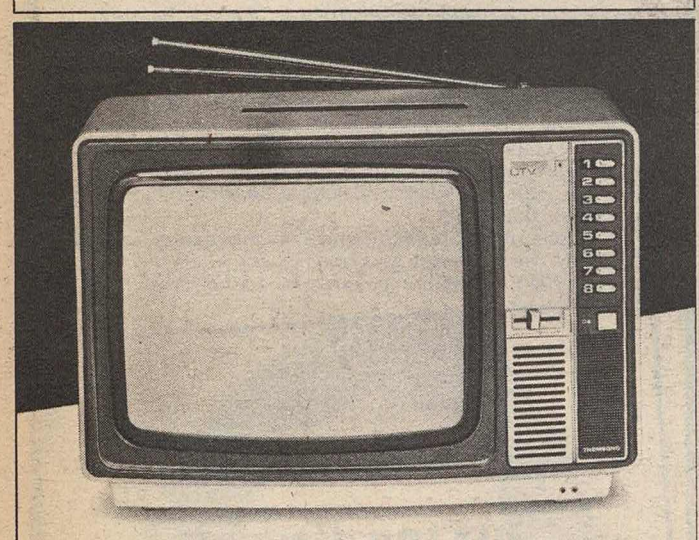
With all the excitement of the World Cup nearly here, you certainly want to be sure you've got the right set (or the extra set) to watch it on – not to mention the video for your own action replays. That's where Boots is on your side, with the reliability as well as the value.



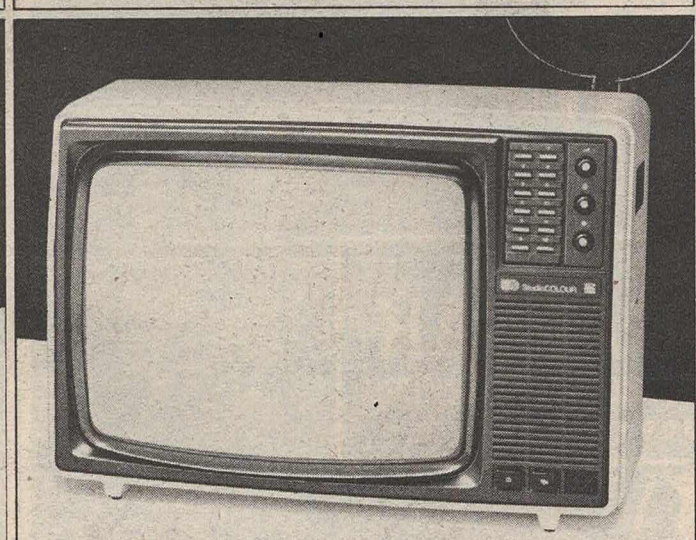
Finlux 22" colour TV, remote-control
~~£299.95~~ **£279.95**

Sony Video Tape Beta L500 3-pack **£18.95**

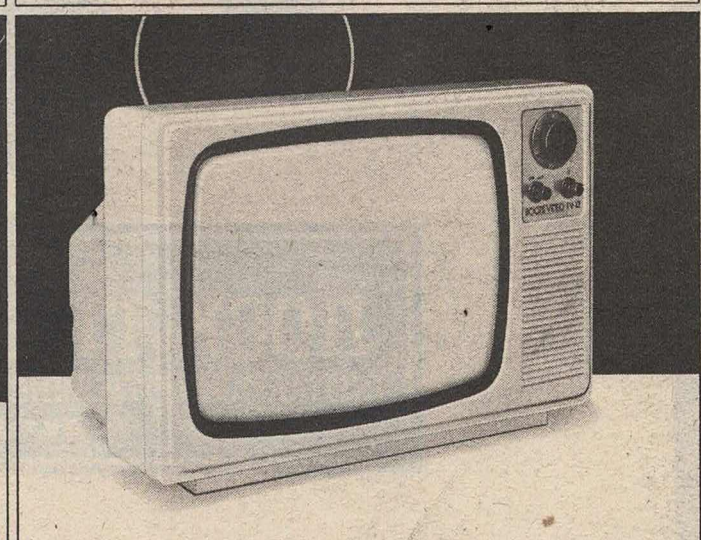
Grundig A3405 16" colour TV, remote-control.
~~£269.95~~ **£259.95**



Boots/Thomson 14" colour TV **£189.50**



Pye 3150 16" colour TV ~~£239.50~~ **£229.50**



Boots 12" black-and-white TV ~~£57.95~~ **£54.95**

Boots Credit Card

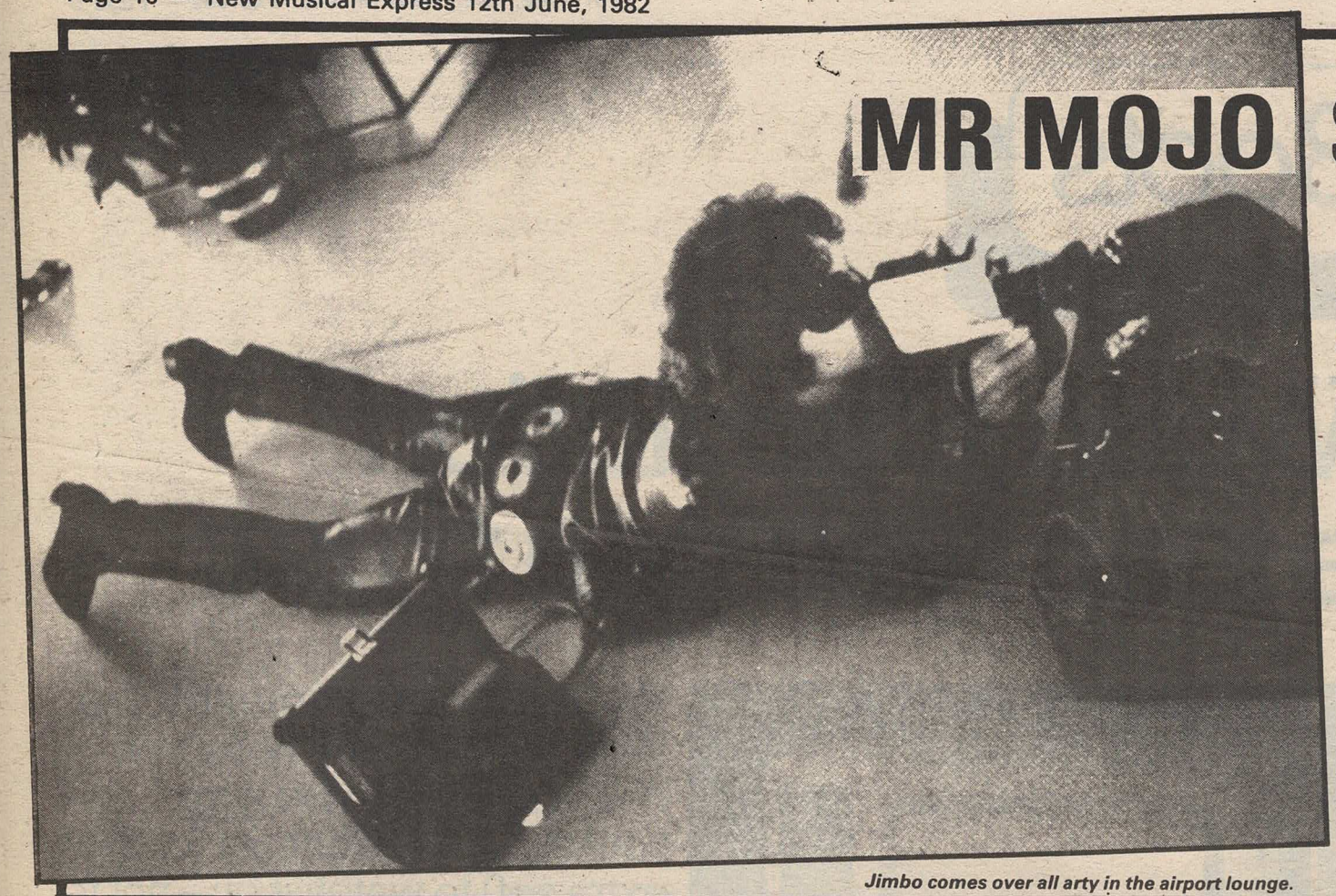
If you're 18 or over, apply for your Boots Credit Card now. Ask for a leaflet giving written details and application form at any Boots branch or write to the address below. A.P.R. 30·6· (Rate may vary). Sales Promotion Dept., Boots The Chemists Limited* Nottingham, NG2 3AA. *Credit Broker.

BARCLAYCARD VISA

From larger Boots branches. Offer prices are until June 19th, 1982. All items subject to stock availability. Prices refer to Great Britain and may not apply in the Channel Islands or Northern Ireland. Recording and playback of material may require consent. See Copyright Act 1956 and the Performers' Protection Act 1958-1972.

Boots

So much more to value



Jimbo comes over all arty in the airport lounge.

MR MOJO SIZING UP

CYNTHIA ROSE grapples with the latest literary grist from the Morrison mill

"BY THE TIME he left for Paris in March of 1971", **Jim Morrison: An Hour for Magic** tells us, *"the friends he could depend on numbered less than ten."* For a rock personality of Morrison's magnitude this sounds rather an optimistic estimate, but one has to remember it included this tome's author, Frank Lisciandro — a film school acquaintance from UCLA.

Lisciandro quit his job with *"a prestigious educational/documentary film company"* to try his hand at editing Morrison's *Feast Of Friends* project. He and his employer soon *"travelled, worked and hung out together"* (Lisciandro's spouse Kathy served as Jim's secretary for a period), and Lisciandro was in on much of Morrison's superstardom.

In Danny Sugerman and Jerry Hopkins' *No One Gets Out Alive* (which has sold four million copies so far) he is mentioned as one of a circle of JM's friends Morrison's common-law wife Pamela Courson 'particularly disliked' for their influence on her inamorata.

Whatever failings Lisciandro did or did not possess as a friend, the book he's spliced together from his Morrison exclusives (equal parts apologia, photos and poetry — some previously unpublished) epitomises the true horror at the heart of rock superstardom: voyeurism too vacant to even bounce back an idea or two to the object of its attentions.

To Lisciandro — as to practically every 'friend' Morrison seems to have suffered/who suffered him, JM was *"a shaman, a wizard, a sorcerer, a magician, a medicine man, a witch doctor, an enchanter, and a Dionysian reveller."*

"For a long time," Lisciandro pontificates solemnly at one point, *"my logical, pragmatic mind kept asking: how can an American-born son of a Navy Admiral of Scottish Irish heritage transform himself into a primitive sorcerer?"* Indeed.

Lisciandro's 'logical, pragmatic' assessment of the reasons Morrison soon felt the need to hide behind a mountain man's growth of beard and hair, and an inability to shed his unsightly 40lb of extra flab was that *"Jim changed on the outside because his mind was evolving into new levels of awareness.* (One almost expects to read that he was perfecting a Method approach to audition as the Chivas Regal poster boy).

This new decade's gigantic exhumation of Morrison may have hopelessly obscured any chances of seeing what we really lost when he died an untimely death. But one thing has become increasingly certain: the money, mobility and celebrity he so avidly embraced brought him everything *except* a fellow mind which could accurately, honestly assess and advise on his actual personal potential. Someone who might just have said, 'Look Jim, the rhythms in this poetry you're trying to pioneer are going the same way as alcohol and self-consciousness are taking your stage show'.

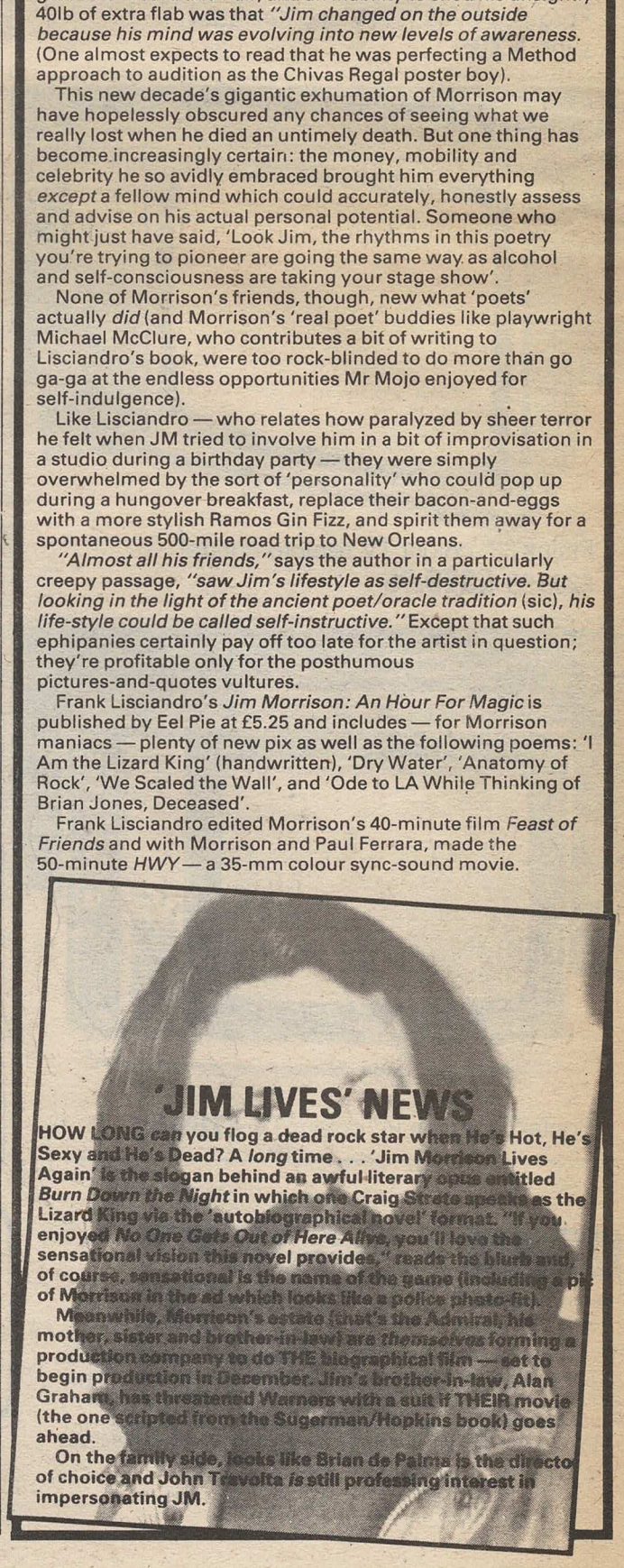
None of Morrison's friends, though, new what 'poets' actually *did* (and Morrison's 'real poet' buddies like playwright Michael McClure, who contributes a bit of writing to Lisciandro's book, were too rock-blinded to do more than go ga-ga at the endless opportunities Mr Mojo enjoyed for self-indulgence).

Like Lisciandro — who relates how paralyzed by sheer terror he felt when JM tried to involve him in a bit of improvisation in a studio during a birthday party — they were simply overwhelmed by the sort of 'personality' who could pop up during a hungover breakfast, replace their bacon-and-eggs with a more stylish Ramos Gin Fizz, and spirit them away for a spontaneous 500-mile road trip to New Orleans.

"Almost all his friends," says the author in a particularly creepy passage, *"saw Jim's lifestyle as self-destructive. But looking in the light of the ancient poet/oracle tradition* (sic), *his life-style could be called self-instructive."* Except that such ephipanies certainly pay off too late for the artist in question; they're profitable only for the posthumous pictures-and-quotes vultures.

Frank Lisciandro's *Jim Morrison: An Hour For Magic* is published by Eel Pie at £5.25 and includes — for Morrison maniacs — plenty of new pix as well as the following poems: 'I Am the Lizard King' (handwritten), 'Dry Water', 'Anatomy of Rock', 'We Scaled the Wall', and 'Ode to LA While Thinking of Brian Jones, Deceased'.

Frank Lisciandro edited Morrison's 40-minute film *Feast of Friends* and with Morrison and Paul Ferrara, made the 50-minute *HWY* — a 35-mm colour sync-sound movie.

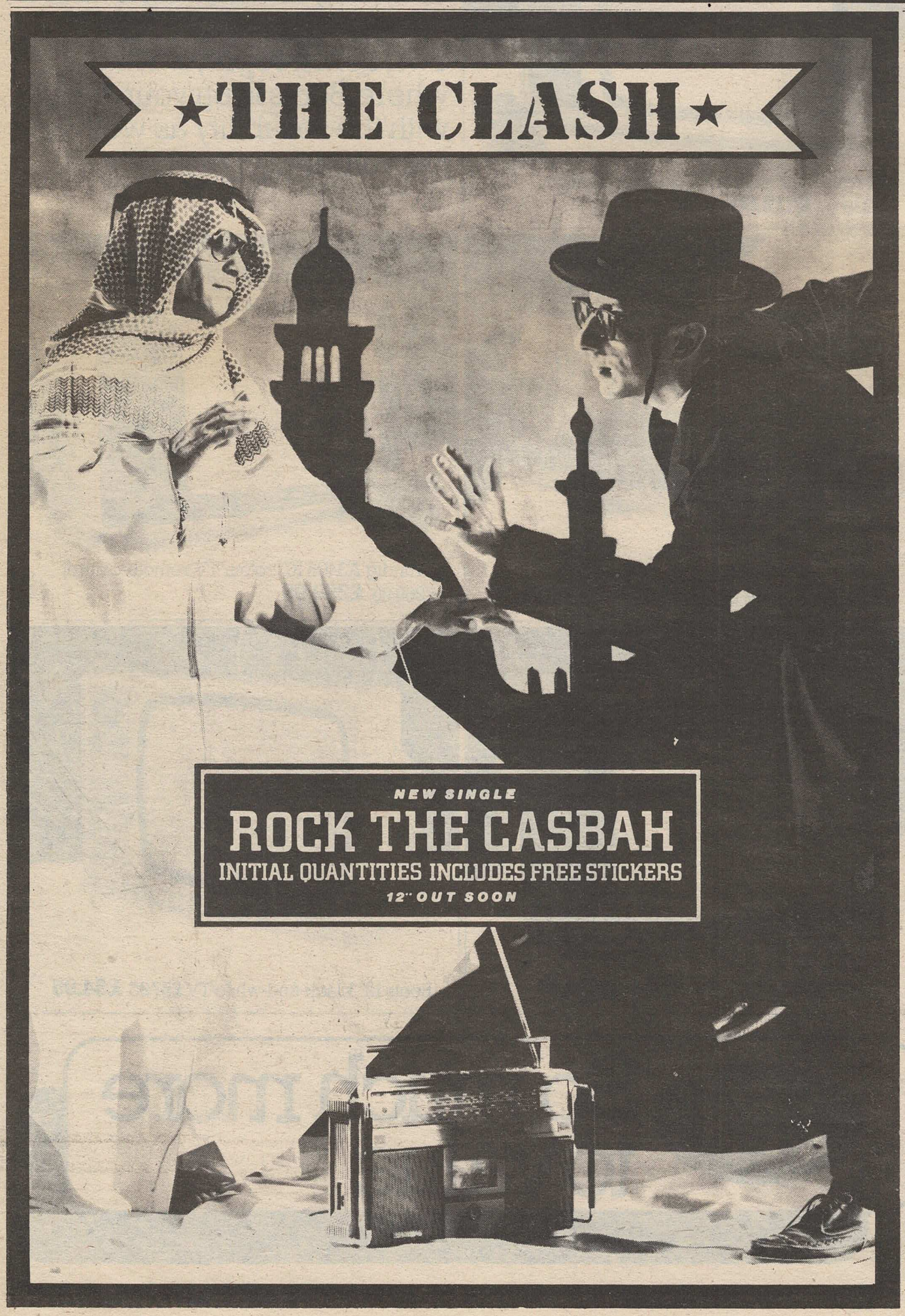


'JIM LIVES' NEWS

HOW LONG *can* you flog a dead rock star when He's Hot, He's Sexy and He's Dead? A *long* time . . . 'Jim Morrison Lives Again' is the slogan behind an awful literary opus entitled *Burn Down the Night* in which one Craig Strete speaks as the Lizard King via the 'autobiographical novel' format. "If you enjoyed *No One Gets Out of Here Alive*, you'll love the sensational vision this novel provides," reads the blurb and, of course, sensational is the name of the game (including a pic of Morrison in the ad which looks like a police photo-fit).

Meanwhile, Morrison's estate (that's the Admiral, his mother, sister and brother-in-law) are *themselves* forming a production company to do THE biographical film — set to begin production in December. Jim's brother-in-law, Alan Graham, has threatened Warners with a suit if THEIR movie (the one scripted from the Sugerman/Hopkins book) goes ahead.

On the family side, looks like Brian de Palma is the director of choice and John Travolta *is* still professing interest in impersonating JM.



THE HITCH IS YOU HAVE TO GET MARRIED.

When you say for richer or poorer, you can be pretty sure which it'll be at first.

At Barclays we've set up a scheme to help you make the most of what little you have. It'll help you steer a course through the ins and outs of getting married, buying and setting up a home.

We've called it the Getting Married Scheme.

It costs nothing to join. All we ask is that you both bank with us and open a Mortgage Savings Account.

We'll guarantee you a mortgage.*

After you have saved with us for a year and if you have saved at least £1,000, we'll give you a mortgage. Normally we'll lend you up to ten times your savings up to a maximum of £30,000.

And subject to this limit, we'll offer you as much as 95% of the cost of your house or of the mortgage valuation, whichever is lower.

Usually you will be charged a fee for the mortgage valuation. But if you join the scheme this year and apply for the mortgage any time over the next three years, we'll pay for any one valuation up to £100.

Alternatively, if you don't want to wait 12 months, you can apply for a mortgage as soon as you like under our normal Home Mortgage scheme.

How to get a personal loan.

Once you have a roof over your head, you'll need somewhere to rest it. But the money for big items like beds and sofas may strain your already stretched resources beyond the limit. Under this scheme, you can apply for a Barclayloan at a reduced interest rate to help you get started.

Protect yourselves and your home.

We can arrange most types of insurance policy through our insurance broking subsidiary.

They can offer you competitive premiums on your house, its contents, your car and your life. And on your house and contents insurance you can usually pay the premiums monthly at no extra charge.

We've also negotiated discounts with BUPA for anyone who would like the benefit of their comprehensive private health insurance.

If you're under 30 you get a 15% discount.

With all this responsibility, you should both now make wills.

Your local branch of Barclays will offer you advice and help you make it all as painless as possible.

Making ends meet.

Our Getting Married pack includes a Budget Planner to help you organise your monthly cash flow. It also tells you how to make the most of your new income tax position.

Your branch can arrange for you to have a cheque guarantee card, a cash dispenser card and standing orders to pay gas bills, electricity, rates, mortgage repayments and so on.

And for the first year of marriage we'll run your cheque account free as long as you stay in credit.

We'll even waive our commission charges on Barclays travellers cheques and foreign currency for your honeymoon.

We'll help you celebrate.

When you've moved into your home, we'll send you a free bottle of champagne.

Just to make the responsibility easier to swallow.

For more information call at a Barclays branch or fill in this coupon.

Name (Mr/Miss)_____ (BLOCK CAPITALS)

Address_____

NME 1

Post to: Alan Renwick, Barclays Bank PLC, Juxon House, 94 St. Paul's Churchyard, London EC4M 8EH.

For written details of our credit terms write to the address above. Security required for mortgages.

BARCLAYS

*Subject to our approval of your mortgage application.

Springer & Sager

RIP RIG

Wailing, plunging, foaming and yelping — and that's before they even get on stage Rip Rig & Panic hot up, stretch out, and cool down. Ripping yarns: RICHARD COOK

"OH NOOOO! Look at *this* one! Look at Springer's *head!*"

Gareth Sager can't control himself. His great tigerish laugh bellows out as he and Mark Springer, eyes bulging in disbelief, stare at their freakish, bulbously distended reflections in the funhouse mirror. Springer, always more reserved, giggles a little too.

Let us start with this laughter, on a blazing hot day on Brighton pier, with two universals from a group to change your mind. They love fun — serious fun — and they asked me to keep this piece as something not too serious. I can dig that, but ... there are serious things to be said.

TOMORROW IS THE QUESTION

HAVE YOU you been listening? Do you think this has been a resurrectional year for music so far? Ornette's 'Of Human Feelings', Miles in London (so I caught the duff night), Defunkt's 'Sweat', the acrid majesty of the Art Ensemble and Lester's 'Great Pretender', the continuing rehabilitation of Sun Ra ... and the eager splashing of the Beet Bop Club fledglings, of Pigbag and Gorp and Maximum Joy and the other new conglomerates sniffing over saxophones and waiting to swing out, grinning when they hear Trane and Ayler and itching to make sound that might only seem a pale peeling echo of those massive declamations but is pushing towards *something* that will cut space *out there.*

But what about 'Temptation'? 'Sulk'? ABC and Japan and Yazoo? Oh yeah — pop music.

You know David Murray, the young black American saxophonist, played at The 100 Club a couple of weeks back? He played so much music — he just got up there and played and SOUNDED LIKE HE WAS PLAYING HIS VERY HEART OUT — RIGHT THERE — and I came away from that log-jam of heat and intensity and spilled guts feeling like I'd just been given everything I could expect or want from a music — or rather not just given, I'd been made to wrestle and shout for it and both sides would up, sweating and exhilarated and pumped right up. I'd been allowed part-way into a Joy Of Music.

A Joy ... and we're short on that right now. It isn't supposed to be about leaping around with loopy grins, submitting to trances of blinkered ecstacy. When I first heard Eric Dolphy play I was scared. He took a poor little show tune, "The Way You Look Tonight', and blew it up into an enormous railing mazurka, the melody sent gibbering around a maze and rocketed into an uncharted region where notes took on squalling, unreal characters and a whole new song was fearfully born. It sounded dark and foreign.

Now I hear The Joy is there — of an imagination unloosed and driven into service, into celebration of the conflicting bundle of emotions that hold down every great expression of improvisation. To actually get that out, to pair the tears inside and the love supreme: there is your Joy.

It's hard to do. You can seldom fake it, and when you try it sounds sour and the vacuum can be heard. There's a lot of frustration and disconnection, and the spirit can choke up on the stricture. But for those moments when the soul (intention) and sound (realisation) are as one and that glorious articulacy breaks through — then it's more than just music. It has to be.

Pop music, with its code of mores and diet of convention and image, has little space for those moments. It's not wrong to harbour affection for pop, at various different levels — primarily as a vehicle for the human voice — and I think it *is* growing beyond its straitjacket of tradition; but it needs a tough perspective.

The ephemerality, so often fuelled on reputation that coarsens and bloats small-scale pleasures beyond their real worth, cannot be tricked into significance. When returning to Coltrane on 'I Want To Talk About You' or Parker on 'Bird Gets The Worm', episodes conceived in a heat of feeling that pop seldom accommodates, the gulf grows clear: this *imparts truth,* more deeply than any pop can do. Before you scorn this as musical snobbery of the first order just check for yourselves. Just do it.

NOW'S THE TIME

Rip Rig & Panic — at last they are mentioned! — are as good a starting place as most. Everyone seems to know of Rip Rig. Journalists use them as a simile for some sort of studied craziness; pop patrons have a fudged idea of them as madcap anarchists with odd instruments and a tendency to barrel into a bag of reckless, intemperate caterwauling. Rip Rig & Panic! What a crazy bunch!

Of course, Rip Rig's representatives scarcely aim to play this down in person. For our seaside trip Sager is sporting strides endowed with a significant hole in the seat: he capers along the prom, freckled countenance aglow with a mock tourist's glee, and when partnered by the enigmatic Springer, clad only in an ornate towel tied round his waist, the pair strike a presence among the legions of holiday-makers that seems truly from a different dimension. They really aren't ordinary cats in Rip Rig.

The music and records they've made are similarly of a different time. 'God', their first double twelve-inch set, was the only English release of 1981 to suggest an altered way of *playing,* a changed emphasis of group structure and interaction. It presented a collective of brilliant listening musicians reared *not* on the tired, insecure scholarliness of classical rock bombast but on jazz, eastern and African musics, early '70s soul and figments of the European avant garde.

Which could be equally stifling, of course — except the whole was flavoured by a constructively manic enthusiasm, a search for The Joy. 'Constant Drudgery Is Harmful To SOUL, SPIRIT and HEALTH' ran the first track and there lies the wisdom and the heady relish: the serious fun.

It demands an open response, which is why so many seem afraid of Rip Rig's impulse and retreat instead into derision and catcalls of 'hepcat pretension'. Now *that's* snobbery. To suggest that this uproarious affirmation of the spirit is a perverse obstacle race that dodges disciplines and issues — that's so wrong it isn't worth a split reed, Jack. Maybe this music is out there (YEARH!): are you going to let that stop you digging it?

You can commence with the new 45, 'You're My Kind Of Climate'. It's the closest Rip Rig have yet come to a pure pop record: Neneh's galloping vocal, a storming horn riff that's underpinned and finally undone by Springer's interlocutive keyboard commentary and Bruce Smith's unexpected beat variegations. It doubles as song and sound manifesto. But then you need to turn the record over to find ...

'She Gets So Hungry At Night She Eats Her Jewellery' is a piano solo with vocal intrusions by Mark Springer. Whether you approach it as a virtuoso set-piece or as a brief moment from an unending flow of music it's so breathtaking as to quell all disorder in your surrounding space for its duration (and for some time afterwards). It's not merely a fusion of Jarrett's unabashed lyricism, Taylor's acid finesse and Messiaen's timeless elegies: Springer's astounding technique is his own slave. When he breaks off half-way to jabber wordlessly over the keys he risks disaster — yet it only draws in the rawness of the feeling on display.

"She Gets So Hungry' is funny, disturbing, enriching and inspiring: and all it is is a piano solo.

From there you can explore 'I Am Cold', their new dose of album-length vinyl. It's better played, recorded and focussed than 'God' — it includes outbursts of magisterial trumpet from Don Cherry, Neneh's stepfather and a hero to all the group — it's so darn brimming up and over with this bursting typhoon of Rip Rig music, thunder-headed horns and tumultuous pianistics, outcrops of pure song ('Storm The Reality Asylum' a beautiful shot) and soundings for every season (though most especially this one), a tousled, multi-hued patchwork that I seriously cannot see leaving anyone unaffected.

You will have to seek it out — and that doesn't have to be a barrier. If you have to seek out The Clash you can surely do it for Rip Rig & Panic.

GIANT STEPS: GARETH AND SPRINGER

Irksome is the fact that the start of their current live schedule has been so decimated, the first three gigs all cancelled.

"Sheffield Council couldn't take the fact that we were playing the City Hall, which isn't a normal venue," explains an undaunted Sager in the car down to the coast. "Bristol was purely on the fact that there weren't enough advance sales and the same thing happened in Portsmouth — but I mean, people just usually come along on the night. They don't bother with advance sales.

"We feel we're totally happening just now. We can lay it down harder than the rest — we don't just step up and lay down another set. It's a shame people are having to wait to catch up with it."

Sager is perhaps the most maverick element in the group, a sharp performer on guitar, violin, piano and saxophone. The beneficent volatility of his character both mirrors and drives the fever of the group, and the reaction of many who come into contact with this

Neneh Cherry, Bruce Smith and Sean Oliver gaze in wonder at Mark 'Mekon' Springer, right.

RIP RIG + PANIC

prankster is similarly reflective: it seems Gareth is always being slapped about.

But Sager is content with being high on life. The hard drugs element which still unfortunately tags the American jazz scene — which Rip Rig have tentatively encountered, having played the recent Moers jazz festival in Germany and an appearance at the Bracknell Festival lined up for next month — is rigorously eschewed.

Mark Springer is content to let Sager lead the charge, but if there is one genius in an outstanding group it is the shy Springer (always referred to by his surname — "*more swingin'*"). Torso gleaming, he rubs his close-cropped hair and tries to explain the source of the music.

"It's the amazing flow — so natural. When I was a kid I tuned into the spontaneity of people like Oscar Peterson. Now I find his playing very automatic, very facile. But I was impressed by the swing and flow and that feeling's something I'm more into than ever. The feelings inside you pouring out through your fingertips: all the years I've spent playing and practising go into a single moment, when it's coming out."

Springer (of German parentage, his father a gifted violinist and painter — check the 'Bob Hope Takes Risks' sleeve for one of his remarkable watercolours) has turned years of study to brilliantly alive achievement. Always he was the kid who the skinheads bawled at when he was cycling off to his piano lessons.

He tells me it was Coltrane's 'Ole' record that really turned him around, which is interesting. More than one cat has told me that's their favourite, although it's not the most acknowledged of the classic Trane sessions. The point is that it only takes a single burst, one song from the heart, to make you listen. It's like you hear differently then.

"You can't really explain it. It's a very unearthly thing. But I'm preoccupied with flow — I guess it's like sex, like when you're getting it on with somebody, there's a movement, like a machine rhythm, and all these feelings ... a very broad analogue. Music's got to be sensual. There's something about Don's playing that holds that. He has such an open heart. It's almost like when you go to an acupuncturist and he opens up energies around your body — well, music can do that, *open those channels.*" Springer flashes his quicksilver grin.

"The beauty of it is it's so natural. That's the beauty and the problem, because we're so desensitised. That may be why jazz players get so heavily into drugs but that ultimately just fucks your head up. People think we must be high on something when they see us play but we're probably the cleanest group around."

Having investigated the pier and taken a perspiring constitutional along the seafront we choose to go in search of more secluded quarters. A modest clifftop and a quieter beach, a late afternoon tea. The heat has pulled in even some of Sager's exuberance; so time to ask some proper questions.

"It would be great to break open the scene," reflects Sager on the possibilities that 'I Am Cold' unfolds. "Things are coming to a head, the music that people listen to is too much in the same vein. I mean we're totally a part of pop music but it's time for people to open up to change. They'll have to stop seeing us as just some cats who hang out in the fourth dimension. The last thing we are is exclusive."

"The record is a collation of all our ideas. Some are completely spontaneous, some are more worked out, but it's all part of one flow. Even the immediate pieces are the result of time spent somewhere — not necessarily behind your instrument."

Can they say more with playing than with using words?

"Maybe ... we don't say words are redundant. It's not a Tower Of Babel thing."

But there is the 'instrumental' stigma to overcome. I'll say it again — most people cannot seem to get with music without the human voice.

Springer: "The fact that you can listen to Motown *or* David Murray and get off on the groove means you've been exposed to it enough to enjoy it. Most kids only get to hear the smallest part of the pop market."

"The actual exposure to *anything* in life is so small," adds Gareth. "Once you've got hip you've had it! Out on a limb!"

There is, though, an exposure almost like never before, just now. The top ten entry of 'Papa's Got A Brand New Pigbag' and the attendant sales accrued by 'Dr Heckle And Mr Jive' have put wild horns and rhythms into thousands of homes and jukeboxes. I'm wondering what's going through people's heads when they hear some of the rougher stuff on the Pigbag album. But the Rip Riggers aren't keen to associate with the phenomenon.

"If it's not done with the right kind of soul then it can be no better than a Human League record," demurs Sager. "It can be like Adam Ant taking tribalism and leaving the totality behind."

But the emphasis on playing is changed. "Players' rock" meant terminally boring techno-groups like Yes or Genesis: this is surely something else. Can't Rip Rig spearhead anything there?

"A group like Pigbag tends to be weak-kneed," is Springer's stern response. "They're like popularisers. If you don't feel it it's not the real thing that's actually happening. Like The Rolling Stones cashing in on the blues."

My loyalties waver here. Pigbag are far from exceptional players and 'Papa' might turn out to be just this decade's 'Take Five' but they could still be setting people on the pathway. So how would Rip Rig & Panic use success if it came their way?

"People have to find it in themselves — we can't lead any sort of movement," says Springer.

"It's time to lay it down on the line," says

OVER

Rigged pix:
PETER ANDERSON

RIP RIG + PANIC

CONTINUED

Sager. "The old way of presenting new fashions should be over. It's empty."

Springer: "The Beatles have got a lot to answer for. What we're about is giving — we're not going to slip into indulgence. What we *can't* do is present a Rip Rig manifesto: it can't be laid down in *that* way."

But is the mere pursuance of playing a sufficient end in itself? Could that be too abstract?

"It's more than that," says Sager. "Actually having the musicians around — their very existence — is important. The fact that the Master Musicians of Joujouka exist gives hope to people: if they weren't there, musicians with that sort of heart, people would feel it."

"Music's something everyone's got inside them which they can express," is Springer's organic comment.

"You mustn't make the 'playing' thing too aloof and exclusive," adds Gareth. "Technique can be a weapon. David Defries who plays trumpet with us wants to get to a situation where what's in his head comes straight out through his fingers. Personally I like to allow a great deal of chance to enter the situation."

"Technique in itself is an empty vessel," says Springer. "If you have the feeling then you get the technique. It's like, the only thing that's right is the wrong thing. Once you lose chance you lose the spontaneity — and that's like life too. It's taking chances that people never like to do. A good vibe is as important as any digital skill. None of us think about getting technique together for its own sake."

Although it is a very close group, technique-ally or otherwise. The Rip Rig outlook on life.

Sager: "Keep your eyes open, don't sleepwalk too much. Stretch the limbs. Avoid self-kleptomania, stealing something from yourself."

Springer: "It's just *time*, right? Now is the time. Everybody's got to get tougher. Not hardened, just knowing more."

Has it occurred to them that they might just be a remarkable set of cats — that opening up like this is beyond most capabilities? Of course, they deny it.

"It's like affording yourself time, accepting that another possible world exists within you," says Sager. "And anybody can do it. It's like waking up in the morning and not separating your day from your dreams — that separation from the subconscious is what's dull, what drives people to amuse themselves in the most perverse way all the time. It's not as hard as you think! You can walk all the time but this is actually taking a step — let your shadow do the walking!"

"Making all this into a movement could be hell."

"People can call it what they want," adds Springer. "I think we're kind of above it in the sense that we don't need a label like that. The thing is to do different things and play with other people — destroying the enclosed group ethic. That's dead. It's like seeing a snake's dead skin hanging around. WE NEED NEW SKIN!

"Most groups deal out of insecurity, on one level. They don't want to involve other people and they stick with the same image. Underneath that there's no substance. You have to make the passions flow."

They go down for a dip in the sea and I search for flat stones to skim on the waves, flagging under a tireless sun. But I believe them.

THINGS HAVE GOT TO CHANGE: SEAN AND BRUCE

SEAN OLIVER, sometimes known as Hog or (at present) Stinking Barnaclehead, and Bruce Smith are the rhythm section of Rip Rig & Panic. Smith, raised in San Francisco, has an appealing transatlantic lilt to his voice; he talks very fast. As we sit at a noisy lunchtime table his body (clad in a pink string vest) dips back and forth in time with his endlessly gesticulating hands: this is cat with rhythm.

"I don't think you can get people to really change their minds — they either hear like *that*, or over a period of time, or not at all. I don't know that we can slap them round the head and say, c'mon dumb-bells!"

"I don't agree," interjects Oliver. A slight figure with gummy locks, Oliver's no-bullshit brusqueness and an occasional hint of the sulk sometimes obscure his basic warmth. "The fact is that we do singles that are a deliberate effort to make it more accessible to people, to let them hear something more structured. We want to get in among the rest of the nonsense."

"The difference is in the application," says Smith. "People have to apply themselves to listening. What we play isn't like pick it up — chew it up — spit or shit it out. One reason we're *not* doing it is to make lots of money, which is different from loads of other people. Straight away there's this big difference. And what people usually like to hear is a nice tune, not people coming on as themselves."

"Pop music doesn't have to be rubbish," offers Sean. "Kool And The Gang and James Brown have had hits with great records. If people get good stuff laid on them they'll dig it — if they're allowed to hear it."

Smith: "Planet Earth can do without all this exploitation. It's not just a question of changing people listening habits, you've gotta go way past that, back to education and . . ."

He casts a swift look around the room.

"That kid there (indicating a baby) hasn't got a lot of attitudes — he's pretty open. But those guys (pointing to another table, whose occupants — mercifully? — take no notice) have had blinkers put on them."

Sean insists that the only barrier is in getting the stuff through. But what of their own quality control? How do they avoid self-indulgence?

Bruce: "Our kind of music isn't about self. When the groove is there and it sounds good, it's a collective thing, a sharing of sounds. And when it isn't happening you *know* it. You just stop and try for another mood. We're not setting up methods by which we know it's gonna work every time. It's not theorising . . ."

"You just go for it every time," bursts in Oliver. "You know you're gonna get it. But it's human. You know it can't be perfect every time.

"I just don't believe how soft everything's got. There's no harshness. It's like pigs for the slaughter, really cushioned. Most music's like some weird opiate."

Bruce: "It could be like the difference between eating at Macdonald's and a big jar of brown rice. In the long run you know which is better for the body and the sense of well-being; but I can understand why people go for the easy, quick alternative, even if it is vile.

"Music reflects everything and what it reglects right now is that people are willing to sit back and say, 'push the tube in my mouth'."

There's plenty more of this fighting talk. For all their 'wildness' Rip Rig & Panic stand certain of their excellence, secure in positivism and willing to face off any cynical rhetoric.

"Music", continues Smith in his search for the philosophical kernel, "is like a forerunner — something that comes before any political consciousness. It's the first step in saying something to other people: it's something you can hear all over the world. But in the West, that can be so misused. Like we've done a couple of jazz festivals and heard people who can *really play* — but what they were playing was crap. No better than heavy metal, really. Because they'd settled into a tried and tested routine."

What kind of reaction would they like to inspire?

Sean: "I don't want to know about movements. I'd just like to inspire good things. But there are too *many* groups. There's plenty of other ways to inspire or be inspired. A guy who runs a pub inspires me."

Can you inspire any major change?

"No. But you can't not try and do it. You can get through to some people — get them to check the spirit. I'd rather people just felt a bit more positive about things after seeing us. Their attitude to the way they live, rather than go and start a group. Most people playing these days shouldn't even go near an instrument. People seem to think it's better to be a musician than a carpenter."

"Yeah!" Smith leaps to his feet and holds up his chair. "I mean, some guy *made this chair*. That's brilliant!"

"People are afraid to be trusting," he muses. "People don't want to be hurt. They're afraid of this thing called love in case they get their heart broken. I'm not surprised after what's been happening for so long . . . but people should have it in them."

CONTINUES P41

the FIXX

new album

SHUTTERED ROOM

featuring the singles
STAND OR FALL and RED SKIES

£4.29 £4.49

MCA RECORDS
1 Great Pulteney Street, London W1 3FW

WHSMITH

While stocks last. Subject to availability. Where you see the Record Department Sign.

Mick Cater Presents

BLONDIE

& GUESTS

GLASGOW APOLLO
Wednesday 1st & Thursday 2nd September 7.30pm
Tickets £7.50 £6.50 £5.50 – 041 332 9221

EDINBURGH PLAYHOUSE THEATRE
Saturday 4th & Sunday 5th September 7.30pm
Tickets £7.50 £6.50 £5.50 – 031 557 2590

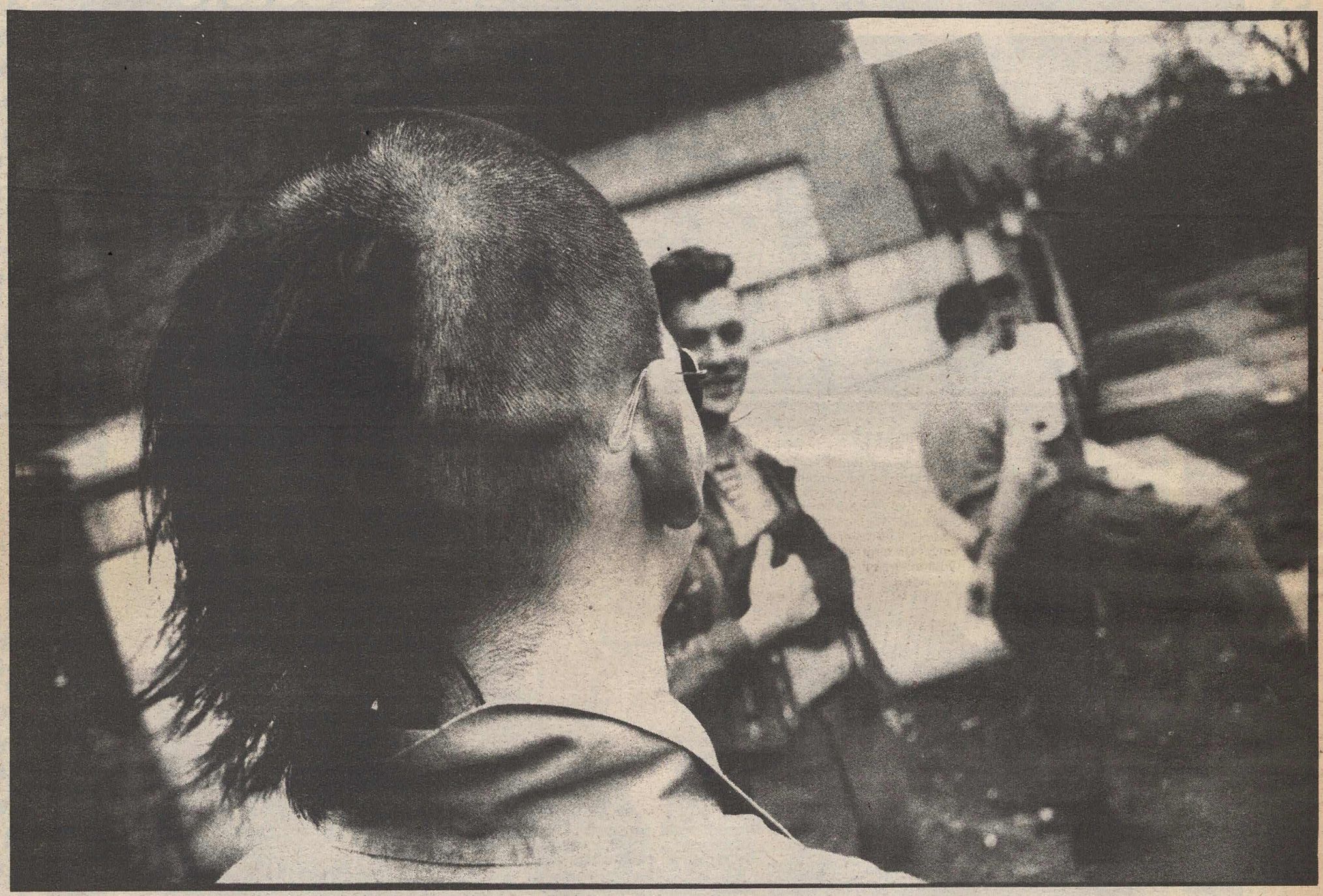
NEWCASTLE CITY HALL
Tuesday 7th & Wednesday 8th September 7.30pm
Tickets £7.50 £6.50 £5.50 – 0632 612606

BIRMINGHAM NEC
Saturday 11th & Sunday 12th September 8pm
Tickets £7.50 £6.50 (Some restricted view £5.50)

LONDON WEMBLEY ARENA
Thursday 16th – Sunday 19th September 8pm
Tickets £7.50 £6.50 (Some restricted view £5.50)

For Birmingham & London tickets available by post from Blondie Box Office, P.O. Box 281, London N15 5LW enclosing cheque/postal order payable to Blondie Box Office, SAE and 30p booking fee per ticket. Tickets limited to 10 per application allowing 6 weeks for delivery. Queries, please ring 01-734 0672.

23 skidoo—don't play



Johnny models the long and short of it all.

Wacky North London groovers 23 SKIDOO are tearing up their plans and looking for even more unorthodox forms of communication... REPORT: BARNEY HOSKYNS PHOTO: PETER ANDERSON

"You see, the people who constantly listen to pop have their ears degraded by wrong style and reiteration, senseless reiteration . . ."
(Unity Mitford, taped on 'Porno Base')

WHAT MAKES 23 Skidoo different?

Why is it that where such previous experimental expeditions as Cabaret Voltaire and A Certain Ratio have failed, 23 Skidoo have broken through barriers and limits of artiness and avant-gardism and lodged themselves deep in some collective psyche?

Perhaps it's because *their* senseless reiteration is so much more dynamic, threatening, and invigorating than those of the forebears. Skidoo have admirably caught the balance between the primal and the technological, the sacred and the paranoic.

They are forbidding, but not because they bear down as representatives of some Higher Alternative Art. At the same time they are prepared to take risks which might imply such apartness. They appreciate the violence of repetition — in sex, religion, industry, in all ritual — and grasp it with a polysensual clash of forms and media that make the Cabs look constipated.

Tapes, slides, and bongoes: founded upon a control of rhythms almost awesome in five such young and unassertive men, the multi-mediated event of a 23 Skidoo concert exceeds and effaces its social/functional context. Their ideas, methods, and techniques are no more sophisticated than those of their peers, merely sharper and more disciplined.

"Words lose their meaning in the darkened realm of sound," wrote Mallarme, and indulging the furtive darkness, mystery, and violence of their performance a week or so after taking tea with three of their number proved a rewarding alienation.

SKIDOO DRAW probably the most consciously, even measurably, "hip" audience in London but merely because they are anonymous and let machines do part of their energetic and demanding work for them doesn't justify scorn based on sentimental obsessions with less chaste practitioners of the art.

Haven't they at least bridged, inadvertently or otherwise, a gulf between self-preening highbrow experimentation and semi-aware middlebrow trendhopping? Or are they just being historically tailored as an acceptably "superior" group?

True, parts of their material and execution would strike even the staunchest survivor of the "avant-garde" as somewhat meretricious exercises in primitivism — the occasional sound of horns blown away on eerie winds set against the busy burping of tapes, odd twists of percussion, and TV footage of African fertility rites . . . as auditors/spectators we know very well how we are being used, manipulated, indulged. But then other parts will come to the rescue, parts which turn on a real tension and bounce tirelessly around intricate rhythms in such a way that not even the most blase accompanying images still or moving, could possibly act as a blanket of compensation.

"The sign of a degenerating race . . . I would liken pop to the effect of drugs . . ." rants on the Mitford woman.

Skidoo's remarkable prowess and near-virtuosity in the realm of rhythm, which draws on sources as diverse as those of Fela Kuti, Augustus Pablo, and Jajouaaka the Moroccan "Master Musician", has led people to equate the group with a funk scene that in truth they do not adhere to.

While they admit to the influence, possibly decisive, of a certain ACR, 23 Skidoo do not claim to be in the business of dance *qua* nightclubs. And while they may overawe some of their more timid contemporaries with their lack of a public image, with their surplus gadgetry, they at least do not condescend by claiming allegiance to some gregarious gospel of "fun".

23 Skidoo are closer to Dziga Vertov than to Haircut 100 — and you don't need so many Skidoos.

THREE SKIDOOS have voted to undertake this session of spokesmanship, the two half-Asian brothers Alex and Johnny and the film-maker Richard.

The 236 bus from London's Finsbury Park having all but dropped you on Johnny's doorstep in the outer reaches of Hackney, you

funky for me!

are treated with hospitality if not explicit deference. Real tea and Richard's offer of "alternative cupcakes" reassure one of being on terra firma.

Skidoo boys are serious but not surly. After all, what could they possibly complain about? Success? Why, that's simply not done. Pausing between cupcakes, I ask if the success of 'Seven Songs' has surprised them.

Alex: "Definitely, when Fetish wired Johnny and me to come back from Singapore coz the album'd gone in at number one we thought he was winding us up."

Did they think they lacked the necessary following to put it so high?

"Yeah, but I think it's because a lot of people thought we were like ABC or Stimulin, or a funky dance band like Pigbag, and then bought the record to find that wasn't really so."

Isn't that being a bit humble?

"No, I think it's being realistic. From the reaction we had to 'The Gospel According To New Guinea', people tended to just review 'Last Words' and not mention the rest of it. I think lots of people do come to our gigs who only want to hear the "funky" ones . . ."

Johnny: "But I think it's better really playing to a closed-minded audience rather than a cliquey sort of one which makes you feel like you're preaching to the converted. If you've got an image of being some kind of "weird" band, you're only gonna attract the sort of audience that accepts everything you do."

Alex: "Like, a lot of people thought of Cabaret Voltaire as a really over-the-top experimental band and didn't go near them . . ."

Johnny: "I mean, if you can get a single into the charts, doing a pop single, a completely different type of music, as well as doing the "extreme" stuff, you might get the occasional person who sees an album which is gonna surprise him . . ."

And are you going to make a pop record?

Johnny: "Yeah, I think we *might* . . ."

Alex: "It would have to be one-off, it would be hard to come up with something commercially feasible . . . and I think there's a danger in making a real lot of money."

In the new golden dawn of pop muzak, isn't that the tiniest bit puritanical?

Johnny: "Well, I think this whole thing about the new pop music is just so much *bullshit!* I mean, music's just made out to be so much that it isn't, and so many people believe all this stuff. Rock stars have got to be the most uninteresting people you could meet."

Richard: "Most of the stuff coming out at the moment is just neo-bubblegum . . ."

How pop-orientated, how commercially aware would you say you are?

Johnny: "Well, if we got on *Top Of The Pops*, I'd make sure I looked good, but I think things get totally destroyed when they get turned into fashion."

Alex: "Listen mate, we're a 'petulant perversion and ambient exoticism'. Geddit?"

SURE. AND THE new EP on Fetish/Pineapple, 'Tearing Up The Plans', is full of petulant, ambient, not to say strange and seductive noises.

There's a piece which sounds like some expert fusion of Suicide and the Cabs: a jungle-like mass of tapes and effects set to an engagingly robotic yet coasting Marty-Rev style beat. Another is closer to, say, the Can of 'Limited Edition', a wavering, ethereal, and oriental melee of opiated pipes, violins, and acoustic guitars, hovering and dipping over the snakey punctuation of whiplash percussion directly reminiscent of Jaki Liebezeit.

Even more startling is a final piece that slides sinisterly from synths to what sound like bouzouki to a spectral, nerve-rackingly disembodied echo chamber of violins and double-basses to finally some pure Gothic-schlockmeister tricks with voices and tapes. (One day 23 Skidoo will write the soundtrack for Exorcist 3: The Gospel According To William Burroughs).

Alex: "There are so many bands who mind what people say about them because they're so anxious to get famous and make money. So many bands find a formula and then don't let go of it in case they lose their audience. We're fortunate in that we don't all have to live off the band, so we don't have to think of it as a commercial proposition.

"With 'The Gospel' to some extent, we compromised because the trouble was that when people bought it they either listened to the "funky" side or the "experimental" side, they never really crossed over from one to the other. So with 'Seven Songs' we thought, Right we're just gonna make a record which is about what we're doing."

Johnny: "I think 'Seven Songs' is one of the best showcases I've heard."

Do you think people are intimidated by you?

Johnny: "People still don't really know what we look like, which is good, it means there's less chance of people coming to see us with preconceptions. Because our music encompasses so many different areas, obviously there's gonna be bits that certain people can relate to, whether it's the funky bits or the really extreme bits, and so with any luck we can gradually lure people out of their preconceptions, to the point where they don't automatically switch off when there's just tapes playing or whatever.

"Concerts on the whole are just really boring. They're just what people are conditioned to expect and they don't expect anymore. We'd like to make our concerts even more varied than they already are."

Alex: "That's why the films are really important, and I think we ought to talk about them. For a start, there's not very much light when we play, which we like cos we're not very extrovert performers, we don't tend to bounce around on stage . . ."

Richard: "People seem to think the films are psychedelic or something, I don't know why."

Alex: "I've never seen any films of The Velvet Underground's light shows, but I wouldn't imagine them to be anything like our slides."

Johnny: "I just think it's important to have visual and well as audio-stimulation, to work on those two dimensions . . ."

Richard: "It works in a couple of ways. One is the movement of the films in rhythm with the music, and the other is the specific content of each piece of film. Like 'Kundalini' on the video is just about energy and sexual energy, to do with movement and colour. The films are basically composed of cut-ups of TV programmes and so on. I'm at St Martin's film school anyway, so I can use their facilities. The 8mm films I've been shooting are just looking at rituals of society."

Johnny: "You can do so much by presenting images out of context . . ."

Is it arbitrary at times or are the links specific and uniformly co-ordinated?

Richard: "There's obviously a lot of chance involved, which is good, cos one slide can give a song a totally different shade of meaning."

What equipment are you using at the moment?

Richard: "Just three slide projectors and one 8mm, which I think is enough."

Alex: "At one point we were using four carousels and two 8mm, which was crazy."

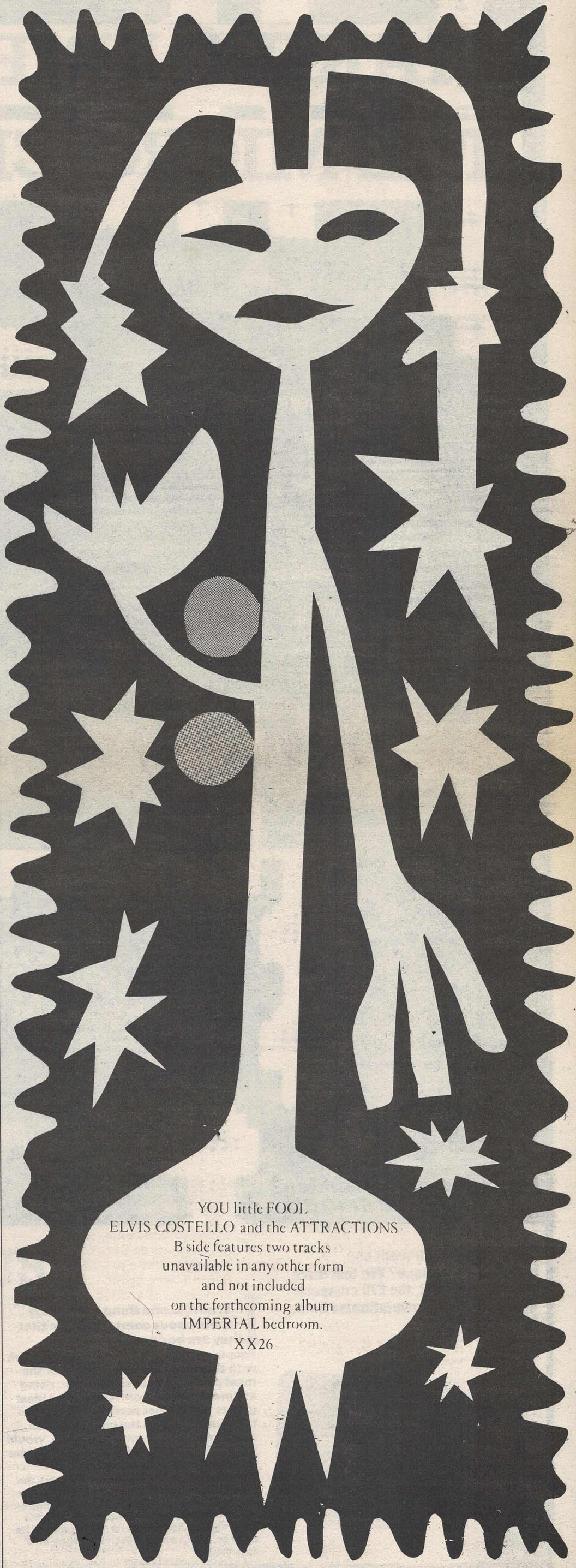
Richard: "Yeah, it was getting really swamped . . ."

Alex: "Sometimes we try to get the images projected round the back and sides and sometimes we hang bits of material from the ceiling which catch part of the light. The relationship of the slides to the music is now evolving at the same pace as the music itself. Richard interprets what we're playing, but we're trying to make the two things even more closely-related, because, unless it's worked out before, it's not always possible to get the slides where you want them."

23 SKIDOO MAY make *TOTP* one day but in the meantime they're content with things like Genesis P. Orridge's Final Academy nights in the autumn. This is a series of events centred around no less a legend than William Burroughs, who all things permitting, will be reading for a week at Dalston's Ritzy, supported each night by such interested parties as Psychic Television, Brio Gysin, The Last Few Days and Cabaret Voltaire. Folks, these are the real stars.

What's ultimately refreshing about 23 Skidoo is they don't get hung up on going for the offbeat, the introspective, the unconventional. They're plugged into the elements just like they're plugged into FBI files. They're plugged in. Their music crosses history and transcends epochs, excavating the past and probing the future. Their darkness could be your light.

Alex: "To be quite honest, I don't think we've ever really been a dance band."



MAKING FRIENDS WITH THE MICRO CHIP...

...AND COMING DOWN

HARRY IS ADMITTED to the hospital one day after collapsing in the street. The doctor is of the opinion that Harry is suffering from fatigue. However, the hospital is equipped with an infallible diagnostic computer, and this computer identifies Harry's symptoms as an advanced case of EAL (Expense Account Lunchitis). The doctor decides to prescribe a frugal diet and plenty of exercise.

Two weeks later, while jogging to work, Harry collapses again. By the time the ambulance arrives, Harry is dead. An autopsy reveals the cause of death to have been exhaustion coupled with malnutrition.

Suppose you were Harry's widow . . . Who would you sue? Who should be blamed for Harry's demise:

(A) The computer — for making the wrong diagnosis.

(B) The programmer — because the diagnosis was most likely the result of an error in the program.

(C) Society — for encouraging expense account lunches and jogging.

(D) The doctor — for trusting the computer over his own judgement.

If you answered . . .

(A) . . . then you were tricked by the word infallible. There is no such computer. Even if there were, blaming it for Harry's death is like blaming the car for the traffic accident.

(B) . . . then you know about computers, but are much too quick to make apologies for them.

(C) . . . you are all set for the computer age, but don't even try to share a joke with one. A joke, to a computer, is simply a 'user error'.

(D) . . . you have a sound perspective on both computers and doctors. The electronic brain has its limits. And as HAL remarked in Arthur C. Clarke's *2001*, the human mind is not without its shortcomings as an analytical tool.

HAL, the condescending, milk-voiced mega-computer that burned its sensors on eternity, raised a spectre much older than computers. Stanley Kubrick's screen version arrived hand-in-hand with the real thing in the late-'60s, and since then the fearful imaginings of writers like Clarke and Orwell have percolated down to the level of everyday anxieties. The Home Office computer has been installed; there is a chip that can do your job.

Computaphobia was so deep-rooted that during the first flush of computomania it enabled well-placed embezzlers to swindle fortunes out of the banks that were the first customers of the new technology. If the manipulation of computerised accounts was uncovered, it was usually possible to "blame it on the computer". Who could resist the satisfaction of gloating over the failure of this superhuman machine?

The machine, however, will have its day. The view is that it will be almost as traumatic as the one when our forebears faced the hissing iron monsters of an earlier technological apocalypse. There was a parable written then of Science run riot — and the computer is its latest Frankenstein.

I SHOULD CONFESS here, at the risk of being labelled an appeaser, that I have made friends with the Frankenstein monster. I have invited it into my house, and learned its language. Quite soon, we were playing games together. With the help of Pythagorus, Newton and Einstein, I have landed spaceships on the moon, sunk countless Argentine subs, and intercepted the entire Soviet stockpile of ICBMs.

Virtually everybody reading this has, in fact, used a computer. 20p in the slot of an arcade game buys a few minutes' interaction with a modest computer. After the scientific, business and industrial use of computers, there is the equally widespread recreational use in TV and arcade games.

The arcade addict, mesmerised as much by the electrons bombarding the TV screen as by the asteroids bombarding his ship; eyes fizzing with concentration, fingers moving at typing speed, heart pounding in time to an audio pulse . . . This addict is getting preliminary computer experience from a 'user-friendly' program. When the pattern of the game becomes familiar — and they always do — he will have a mute comprehension of some of the rudiments of programming.

Demonstrating the workings of a game program in the classroom is the next step in a bigger, accidental program. Kids begin playing with computers and will, in theory, end up working them. Like the little girl in James Whale's film, they aren't spooked by the Frankenstein monster — something which is guaranteed to make the dollar-signs ring in the eyes of our forward-thinking industrial benefactors.

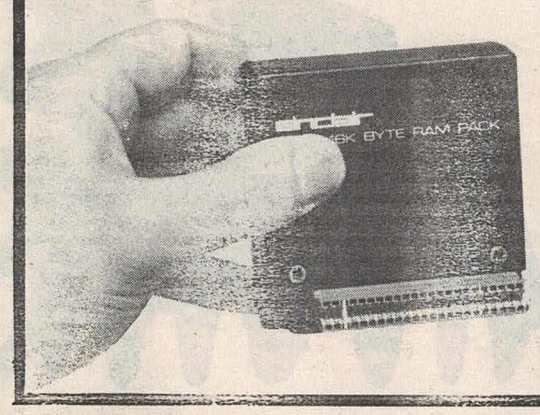
HAL has been forgotten. The banks have removed the bugs. A minister has been appointed. His message: computers = profits = jobs. Even a confirmed sceptic like Mick Farren admits, with numerous provisos, that the king harvest might be just around the corner. At any rate, by becoming small, available and user-friendly, computers have insinuated themselves into our lives, and no one has yet been eaten by one.

OF ALL THE blessings of the Second World War — the jet aeroplane, the V8 engine, the rocket, prosperity, the bomb — it turned out to be computers that made Stephen Wozniak a millionaire. Wozniak was a 25-year-old engineer at Hewlett-Packard in California's Silicon Valley who decided to take advantage of the shrinking size and price of computer parts to build what would become the first true home computer — the Apple II.

It wasn't difficult. It wasn't even original. Many firms in Silicon Valley were busy doing the same; but they were even busier servicing the big defence and industry contracts. It was left to people like Wozniak and Nolan Bushnell, an electrical engineering graduate who built the first Atari game in his garage, to

...BUT WOULD YOU WANT

... but would you want one invading your space? We test drive the Sinclair ZX81, the £70 computer that looks set to revolutionise home hardware.



IF THERE'S one thing everybody knows about computers it is that they are boring.

People who have the misfortune to work with them are viewed with pity for the most part, apprehension at best, rising at times to open scorn. On a list of ideal guests for a dinner party, the computer programmer rivals the bank clerk and chartered accountant. What, then, would induce anyone in their right mind to take up computers as a hobby?

No doubt about it, people do. They are the target of a fast growing number of specialist publications. Like the video, hi-fi, camping or DIY enthusiast, they belong to an elaborate fraternal heirarchy, with its old hands and its novices, snobs and obsessives, jargon and apparatus.

They verge on becoming the stuff of stereotypes. In the US, it's the bug-eyed, pot-bellied, long-haired computer bum. In the UK, quaintly echoing the enthusiast of a past era, it's the four-eyed computer ham. It might be *Classic Car, Practical Electronics* or *Playbirds* in the briefcase on the 6.27 but instead it's *Popular Computing*.

Popular *computing*? The phrase is an almost comical juxtaposition of the arcane and the commonplace. What does the subscriber to *Popular Computing* (a *weekly*, no less) actually do, you wonder?

He plays with computers as a hobby. He writes programs, runs them, tinkers with them, runs them again, writes more programs, demonstrates them to anyone who shows an interest, maybe gets one printed in *Popular Computing*, and lusts after a bigger and better computer.

A lot of the programs he runs are games programs, but the thing is that writing them is a kind of game, a puzzle of maths and logic, in itself.

On this level, the nature of the bug becomes clear, since our capacity for amusement from a challenging puzzle is universal. Programming can be a great game for the numerate, or even the half-numerate. The rules are simple and once learnt, the game can begin, getting progressively more complex until boredom or frustration inevitably set in. Plus there is the added fillip of being able to make something happen on a TV screen; a naive little joy but a triumph of sorts.

The point of entry into this distracting hobby is almost certain to be the Sinclair ZX81, the cheapest available home computer and a brilliant piece of consumer hardware of which, in the past year alone, over a quarter of a million have been sold.

Paul Rambali scans the new arcadians who blip away at technology's front line, and tells you how to have a meaningful relationship with your live-in computer

COMPUTER GRAPHICS: PETER ANDERSON

A JAK PLAY

develop the mass applications of computers.

In 1977, Apple sold just over 1000 computers. In 1981, they sold 200,000. All the other home or micro-computer firms tell the same story. Atari has become almost as big as Coca-Cola. How big is that? Ask a computer . . .

Computers love this sort of question. They were first developed for code-breaking and for doing the calculations for A-bomb tests; which requred combining many sets of numbers in many different ways — what is known in the jargon as 'number crunching'.

All computers do is crunch numbers; the bigger the computer, the more numbers it can crunch. What kind of numbers it crunches, and how it crunches them, depends on the program. A program for NatWest Bank, say, will crunch an enormous store of numbers in a very simple, routine way. A program to test for stress points in the plan of a new bridge will crunch fewer numbers, but in a very complicated way. A program for Space Invaders crunches a handful of numbers in an elementary way but displays the result as pictures. The program is what matters.

Without a program, that million-dollar 50,000K main-frame computer will just hum abstractly to itself. The most fun you can have with computers is writing programs. Since there are no absolutes in programming (i.e. one programme can do the same job as well as another) there is room for creativity and even style. It takes time and expertise to write a useful program, which then becomes 'software'. Companies pay big money for software, and that's why it took a computer bum like Nolan Bushnell to waste the time to bring you that tennis game that now seems so primitive.

As time goes by and the market for *domestic* software increases along with sales of home computers, the programmers' ingenuity will be pressed into the service of this new market. Programs that allow the computer illiterate to interact with a computer in plain English already exist. And then there are the so-called 'expert' programs that let you consult a 'doctor', 'lawyer', 'mineralogist', 'rock critic' etc, etc by merely typing in a question. If the question is vague, the program prints out more specific alternatives. It is being user-friendly.

Such programs are beyond the storage capabilities of most current home computers, and will probably come on subscription. For the present, aside from but allied to their capacity for amusing games, home computers are a kind of training ground; a relatively cheap way of shaking hands with the future.

TO UNDERSTAND what this future will be like, one further technicality must be grasped. Computers deal in numbers, but the numbers can be made to represent words, pictures, sounds and of course numbers. Digital processing of information, in the case of numbers, is mainly of use to business, science and industry. The only leisure use of numbers is in games. But the use of words, pictures and sound are vast; words and pictures especially are the most important traffic of our culture.

The revolution in words is already underway; primarily and not a little bitterly in the newspaper and news media field — though it seems reasonable to surmise that print union resistance will eventually have to yield to the arcade addicts, a few years older and looking for work. What the digital storage of words promises to do is bring the library of the world to the TV screen, with a keyboard nearby to ask it questions and an 'expert' program in between to interpret. The Gutenberg Analogy has it that this will be a giant leap in the spread of knowledge akin to the invention of the printing press. At worst it will turn us all into bloated, sedentary jobless polymaths.

Digital storage of pictures is still in the early stages; but computer graphics seen in arcade games have already gone from the humble dots of the tennis game to the faintly realistic 3D displays of games like Battlezone and Sub-Roc. More sophisticated programs exist to take a TV picture, turn it into numbers, and by changing the numbers, edit the picture; turning an actor's profile from left to right, say, or a smile to a frown. Combined with the soon-to-be available digital camera, which takes pictures in numbers that can be sent down a phone, this will, if nothing else, give the lie to the lie that the camera never lies.

You can bet your last video that the technique will be adapted to moving pictures too. And the next step — seemingly 'real' but entirely computer-generated films — will subvert the nature of film reality more thoroughly than any European director. The implications for the news media are obvious. Already, most of the news teams in El Salvador use video instead of still cameras — so as to be able to select the key image to print.

The use of computers to store and process sound has already had its results, not least in the upper reaches of the US pop charts, and quite apart from such pieces of technological Dada as the Casio syndrum / synthesiser / calculator. It was computer circuitry that made possible the polyphonic synth — without which New Order would still sound like a heavy metal band. The lush, exact, multi-layered sound favoured by every self-respecting US rock band is largely the fault of the digital sequencer, a device that turns sound into numbers, and by playing with the numbers, corrects or alters pitch, changes timbre, or turns one voice into a hundred.

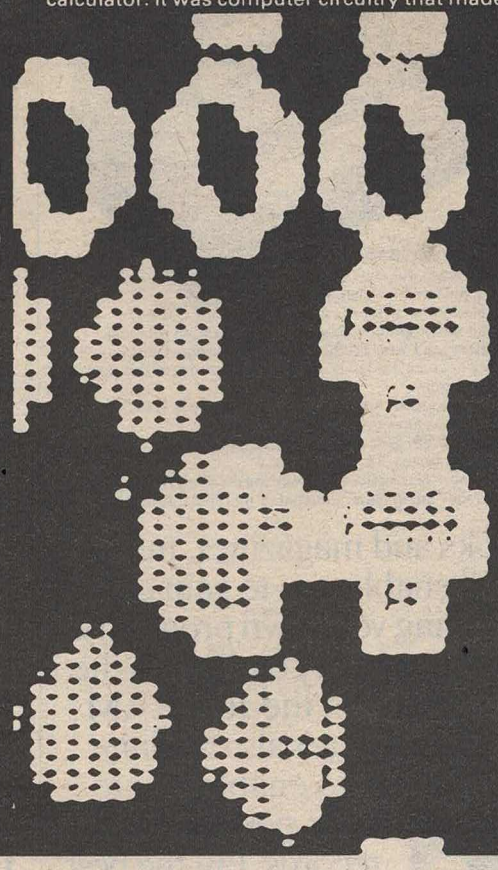
The same kind of processing tricks will soon be available for pictures, and just as it was people on the fringe of science and art like Pierre Boulez who first experimented with such devices in music, so it is the avant-garde visual artists who have been the first to make use of computer graphic and picture editing techniques that will eventually find their way into every Hollywood movie.

But they will turn up in arcade games first. Watch the games for a measure of the computers' progress. Most games have an arcade life of about 18 months before the coins stop dropping; thus they are a constant challenge to the programmers' imagination and the limits of the technology.

When they start looking 'real' and talking back to you — another hurdle will have been passed. When an 'adventure' game — an as yet non-graphic game that's like an adventure story in which the player writes his own part given cues and clues by the program — when one of these turns up in your local, it means the crucial problem of cheap, durable bulk storage with high-speed random access will have been solved.

THE POTENTIAL of the computer to wreak wholesale changes in society has only just begun to be realised. The awe and trepidation at this prospect is giving way to a warming to it — science junkies that we are. But to take a stand either for or against it is foolish, since all the computer does is

CONTINUED OVER



ONE INVADING YOUR SPACE

There is nothing very new about the ZX81 except that it is cheap, versatile and simple. At a price of £70 (or £58 in kit form) it is the perfect computer primer. If it was made by Sony instead of a small firm in Cambridge it would have become the most fashionable new item of furniture you could buy. If it was made by Atari it would be in every high street TV shop — since, with a few modifications, it could do everything an Atari can and more. As it is, the ZX81 is still only available by post.

Along with the computer comes a manual that, starting from zero, teaches the user something called Basic. This is the most common *appliance*-computer language, and one that is easy to understand because it makes use of plain English. It took me about three days to work through the manual (and I'm no prodigy), after which the computer was at my disposal.

What can I do with it? Well . . . not a lot. I can play games on it and write modest programs, which is a temporary if amusing diversion. I could computerise my bank account, address book or laundry lists but I don't have any laundry lists. I could use it to help run a business, program compositions on a synthesiser, or build an H-bomb, but I don't have the time.

I am, however, poised and ready for whatever the age of digital information processing wants to throw at me next. This is perhaps asking to be bowled right over by it, but whatever it is, at least when it happens it won't be a total mystery. Beyond all else, as an ideal tool for comprehending the implications of computer technology, the ZX81 is the front runner in a field of one.

Sinclair will very soon be introducing a new model, called the Spectrum, with improved colour graphics (the ZX81 is monochrome), a much larger memory (at present only possible with an add-on memory unit), and a better keyboard. For around £125, this next ZX will be the equal of computers costing up to £1000.

With the library of ZX software — programs stored on ordinary cassettes — getting larger by the day, and a bulk disc storage system also due to be introduced, Sinclair seem to be in a position to effect the great transformation well ahead of all the predicted schedules.

An interesting point about all the technological advancements of the past is that, however much they were scoffed at initially, once the things came on-stream people soon began to wonder how they ever did without it. There are enough predictions about computers to fill a book, but I predict you'll be surprised.

16K RAM Pack £29.95
Multiplies data/program storage by a massive 16 times and enables you to run more sophisticated and longer software programs.
ZX 16K RAM
ZX81
ZX PRINTER
Printer £59.95
Produce your own hard copy of program listings and records. Comes with a roll of paper 65'x4" wide so you print all results for permanent records.

£69.95 is a small price to pay for a giant step into computers.

The best way to learn about computers is to own one.

And the Sinclair ZX81 is a sophisticated computer that's easy to learn and simple to use. The language is Sinclair's unique BASIC which features single key-stroke commands and automatic syntax check to identify program errors.

Comp-U-Tax/82 £9.95
Check last year's income tax with this excellent new package. A small booklet is enclosed explaining how to run the program with summary of taxation rules etc.
ZX81 Microgen Chess £6.95 Full graphic display, 6 levels of skill and ability to change sides at any time are features of this powerful chess program.
ZX Galaxians £4.95 A fast moving machine code version of this popular arcade game written for the ZX81.
Geography £6.95. Side A: Towns in England & Wales. **Side B:** Countries & capitals of Europe.
Find out where places are, or answer the computer challenge to say where they are in either unaided or multiple choice mode.

We've a range of 46 pre-programmed cassettes from 'Do Your Own Income Tax' to exciting games like ZX Galaxians, and we're constantly updating and expanding our range.

And we have a wide range of books and magazines, many specially written for the ZX81, that will enable you to gain complete mastery of the ZX81 including writing your own programs.

You can multiply the ZX81's storage capacity by 16 with the addition of the 16K RAM Pack. There's also a printer available to enable you to keep permanent records. But the best way to learn about the ZX81 is to take the small step of calling in soon because the ZX81 is exclusive to W.H. Smith shops.

WHSMITH

Prices correct at time of going to press. Subject to availability. Not at British Rail bookstalls or at airport branches. While stocks last. Larger branches only.

MICRO CHIP

FROM PREVIOUS PAGE

extend our speed and capacity in every direction at once: our capacity for improving our lot as well as our capacity for screwing it up.

The mass mobility of information will make fortunes for the Henry Fords of the era, of whom Stephen Wozniak is the first. And cheap information will open up as many horizons as did the cheap automobile. On the other hand, the creation of mass data banks (school, work, medical, criminal, credit, consumer) will only extend the tyranny of the state.

But to call it all a revolution — a sudden radical change — is a misnomer. Computers merely facilitate a speeding up of production, and however radical the effect of this might be on the worker and consumer, production continues along the same lines — with the cancerous God of unlimited growth worshipped ever more fervently.

Beyond this, in my haphazard opinion, the threat of computers lies not with computers themselves but with the computer mentality.

The search for mean paths that is the crux of the flow-chart reasoning taught as first principle to all programmers has many worrying effects, not least on me as a consumer. It is the mean path that dictates, among other things, the playlist of Top 40 radio, the homogenisation of food, the standardization of cars, clothes, housing and entertainment.

Mean paths have always been necessary to industrial processes, but the computer can find the mean path in any jungle — the linear solution to any problem — and find it very fast. What price the genius of eccentricity when the mean path is always at hand? What of the engineer or scientist who is deprived of the valuable experience of an experiment that fails? The programmer who cannot conceive of the lateral approach?

He would become, like Dr Frankenstein, the victim of his own creation. And HAL, if he only knew how to, would have the last laugh after all.

Thanks to Walter Koetke of Lexington High School, Massachusetts, for inspiring the introductory quiz; to David H. Ahl and his magazine ***Creative Computing*** *for invaluable source material and a sane perspective; and to Adrian Boot for the comprehensive five-hour crash course with dinner and refreshments.* ***Creative Computing*** *is available from The Computer Bookshop, Temple House, 43-48 New Street, Birmingham.*

BRITAIN'S GREATEST MUSIC FESTIVAL

CAPITAL JAZZ '82

AT KNEBWORTH PARK, STEVENAGE, HERTS

SATURDAY 17 JULY 12 noon to 10.30 pm

B.B. KING • JIMMY CLIFF

BENNY GOLSON & ART FARMER JAZZTET • JAY McSHANN
RED NORVO/TAL FARLOW TRIO • BOBBY LAMB/RAY PREMRU BIG BAND
RONNIE SCOTT QUINTET • JOHNNY GRIFFIN • GB BLUES COMPANY

SUNDAY 18 JULY 12 noon to 10.30 pm

THE CRUSADERS • DIZZY GILLESPIE
SPYRO GYRA • ERIC GALE

DICK HYMAN'S CLASSIC JAZZ BAND WITH SIPPIE WALLACE
CHICO FREEMAN • NATIONAL YOUTH JAZZ ORCHESTRA
GEORGIE FAME & MARIAN MONTGOMERY • IAN CARR'S NUCLEUS • SHAKATAK

SATURDAY 24 JULY 12 noon to 10.30 pm

RAY CHARLES
GERRY MULLIGAN BIG BAND • M.J.Q.

CARMEN McRAE • FREDDIE HUBBARD/RON CARTER • MIDNITE FOLLIES • CLARK TERRY
PIZZA EXPRESS ALL STARS • DAVE BITELLI'S ONWARD INTERNATIONALS

SUNDAY 25 JULY 12 noon to 10.30 pm

BENNY GOODMAN
LIONEL HAMPTON BIG BAND • DAVE BRUBECK

GREAT GUITARS: BARNEY KESSEL, HERB ELLIS, CHARLIE BYRD • STEPS: MIKE BRECKER, PETER ERSKINE, EDDIE GOMEZ, DON GROLNICK, MIKE MAINIERI • ART BLAKEY
WYNTON MARSALIS QUARTET • MORRISSEY MULLEN • ZOOT MONEY • BREAKFAST BAND

Plus over 250 other artists

TICKETS IN ADVANCE £7.50 PER DAY or £10 on the day. Children and OAPs £1.

It's easy to get there. By train—Stevenage Station is 25 minutes from Kings Cross. Buses run from the station to Knebworth.
By car—Knebworth House is signposted off the A1(M) Stevenage South Junction. Free car parking.

BOX OFFICES: By post to: Capital Radio, PO Box 65, London NW1 3BW. Tel: 01-388-6111; Chiltern Radio, Chiltern Road, Dunstable and 55 Goldington Road, Bedford; Duke of York's Theatre, St Martins Lane, London WC2; Box Office Extras, 215 St John's Hill, London SW11; Kings Cross Travel Centre, Kings Cross Station. PLUS ALL LEADING TICKET AGENTS.
Credit Card Bookings: Call Teledata 01-200-0200

Advance Rail Deal: If you book in advance at Kings Cross Travel Centre, a return ticket (either same day or Sunday) from Kings Cross to Stevenage will cost £3.50.

PRESENTED BY CAPITAL RADIO IN ASSOCIATION WITH CHILTERN RADIO

For more details call JAZZLINE 01-409-1233

Send form plus s.a.e. to: The Jazz Festival Booking Office, PO Box 65, London NW1 3BW. Postal applications close 6 July, 1982.

NM2

NAME (*BLOCK CAPITALS*)

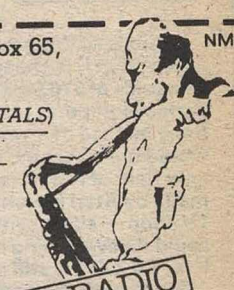
ADDRESS

Postcode

Day Tel. No:

Date	Adults @£7.50	Children under 12 & OAPs @ £1	Total £
Sat 17 July			
Sun 18 July			
Sat 24 July			
Sun 25 July			
		TOTAL £	

I enclose cheque/postal or money order for £.....
Cheques payable to CAPITAL FESTIVAL '82 ACCOUNT.



Details and artists subject to change without notice

SILVER SCREEN

BLESS MY POOR NEUROTIC AMERICAN SOUL

Shoot The Moon

Directed by Alan Parker
Starring Albert Finney and Diane Keaton (UIP)

THE HEARTH - shattering explosion settles on the sheerest of surfaces, the craters all honey-sweet and yoghurt-smooth — gilded Californian UP-consciousness.

After the dust clears, Alan Parker protests — with a big haunch of ham in his fist — that he's still that dog-eared, hard-slogging Islington council-house lad at core, a Lumpenprole in Hollywood's Lilliput. Ah, could this be upwardly-mobile guilt we see panned so luxuriously before us?

***Shoot The Moon*'s script is from Bo Goldman, previously estimable as the authorial sway behind *One Flew Over The Cuckoo's Nest* and *Melvin And Howard*. *They* gave him raw material to work with, here he Does His Own Thing: an embarrassing, messy heave of menopausal American bile.**

What gives? A Weltgeist, is what. . . . OH GOD I MUST UNBURDEN MY POOR NEUROTIC AMERICAN SOUL! Not to put too fine a point on it, you understand.

Freud, or Breuer, or Woody, has a lot to answer for. Separate them from their shrinks and so many current film people use the medium as a theatre for their hysterical phantom pregnancy, in the process elevating the wan maunderings of a middle-class, middle-brow 'intellectual', affluent, neurotic American mind to something of a clinical 'art' form.

Why do you think they're called 'shrinks'? Psychoanalysis, as it is practised, shrinks the open mind's splendid sewer to a cold collegiate structure — unifies all your "feelings" and enables you to become a "different person"; erasing conflict and contradiction, producing someone SUCCESSFUL and full of THEMSELVES. It's just another tool kit for Kapital's weary arms, a health farm for flatulent heads, a crutch for false mental "security" — to make you feel worthy of all those dollars being amassed.

How Alan Parker and Albert Finney stumbled into all this ME-generation gumbo I don't know. And I care even less after *Shoot The Moon*: one long primal fart.

POOR GEORGE Dunlap (Finney) is a comfortably rich writer of unspecified style, but undoubtedly serious and rugged. He is married to Faith (Keaton). Faith. Good God Almighty! Could that name *really* be intended as . . . No. Surely not.

Anyway, their 15 years together has produced four cutesy daughters for the audience to cuddle, and a creeping paralysis of spirit, libido, marriage-bond etc, for the audience to know where they're "coming from".

George splits for Another Woman, Faith takes up with a healthy young outdoors-type hippy, who is macrobiotic in an alarmingly beefcake kind of way. All of a sudden, pencil whirring in electric sharpener — phallic? phatic? phooey? — staring meditatively at the crepuscular breakers of an after-shave ocean, George realises . . . Something Awesome.

Exactly what isn't clear. George talks in "Goddamn"s, so presumably he thinks in them too, and just thought, well, Goddamn! *Shoot The Moon* proffers neither an abstract map of monogamy's stifling ways, nor a physically gripping battle (it's a curiously asexual movie); it dutifully magnifies the routine skirmishes which animate a routine breakdown, without daring to expose the mechanisms at work to something like a critical light.

Keaton goes through her shrug-bug-mug repertoire, withering and drippy, traipsing from "experience" to "realisation" in the time most of us could have set her straight with a few well chosen expletives, driven her to the singles bar and got her a good time.

She's the kind of 'woman' a lot of Hollywood loves right now — soft-sculpted post-'feminist' who radiates dowdiness, immersed in a kind of acute self-inflicted sensual dropsy.

The most to be said for her spouse is he's learnt doodley-squat from his 15 years as father/author — unless he's gotten his roles crossed (as indeed seems to be the case) and thinks daughters are best handled like a pack of baby wolves straight out of *Call Of The Wild*. Albert Finney hamstrings George altogether by being unable to effectively pronounce the all-important "Goddamn". At best it comes out as a weak-willed gurgle of "Goh . . damn" when everybody knows it's a good "G-O-DD-AMN!"

But still, our sympathies — in symbolic kind, anyway — must go out to Albert/George. For he is the latest recipient of the ultimate booby-prize for this new breed of American Great Indoors hurting middle-brow intellectual man.

Who wouldn't want to shoot . . . the moony moany face of Diane Keaton?

Ian Penman

"Don't worry, kid — one more day's shooting then it's back to school."

Romy Schneider with Helmut Berger in Visconti's Ludwig (1972)

ROMY SCHNEIDER 1938-1982

THE CLOSING week of May 1982 saw the untimely death — apparently from a heart attack — of Romy Schneider. The Austrian born actress was 44.

Astute TV viewers will have seen her most recently in BBC2's screening of Orson Welles' *The Trial* (1962). Her recent career was devoted for the large part to quality European roles — such as the award-winning French film *La Banquiere*. She started in European cinema, and despite intermittent — mostly cameo — performances for the 'English-speaking' movie world, it is as a singular European sensibility and presence that she will be remembered and assessed.

So forget her part in the unfortunate *Just A Gigolo* enterprise, and persuade the local rep theatre to hire Tavernier's *Deathwatch* (1980), in which she is marvellously cast opposite Harvey Keitel as the strong tragic heroine Katherine Mortenhoe.

Ian Penman

EMOTIONAL COMMITMENT: TWO VIEWS

The German Sisters

Directed by Margarethe Von Trotta
Starring Jutta Lampe and Barbara Sukowa (Miracle)

THE BAADER-MEINHOF gang and the Red Army Fraction — you know the permutation of theses about them: the optimistic, even hippified, sex-pol practitioners of the '60s who in the '70s turned frustrated and violent, partly pushed in this direction by the Strong State in Germany with its police computers, para-military police force, and repressive laws such as the one banning leftists from university teaching posts.

Then there's the rather more simplistic critique which sees the terror wrought by the urban guerillas as a kind of mutant throwback to fascism, Hitler's Children and all that.

The German Sisters (its original title translates as 'The Leaden Years') is based on the life of Baader-Meinhof member Gudrun Ennslin. From a strict Protestant background — her father was a pastor — she ended up committing 'suicide' in prison. The film probes behind the received attitudes of this particular part of German post-war history while offering no final line or perspective.

Not that it's a liberal fence-sitting cop-out: the piece is too painful and pessimistic for that, as it delves into the past of the Klein sisters. The feminism and radicalism of the older one, Juliane, a journalist, falls short of Marianne's dedication to the bullet and the bomb.

However, it's not so much violence which Juliane abhorrs, as Marianne's irresponsibility and romanticism, rather as if she were short-cutting the hard work and discipline required by more conventional politics because she wants to be a sort of instant Star. Not surprisingly Marianne leaves the unspectacular rearing of her son to others . . .

If *The German Sisters* is a debate about commitment, familial and personal as well as political (and as such a more advanced treatment of these themes than *Circle Of Deceit* which director Von Trotta worked on, but as a scriptwriter — her husband Volker Schlondorff did the directing) then its dialectic is vigorously cinematic.

What could've been yet another Euro-arty drama of consciousness, maybe even in black-and-white, is instead starkly coloured, relying on a series of evocative flashbacks of the sisters' early years (revolt at school, hellfire sermons from Daddy, traumatic viewing of concentration camp footage) while keeping a relentless eye on the present (Marianne in a series of soul-destroying prisons, Juliane deflected from growing closer to her by a live-in boyfriend's very tenderness).

This is a film about coming to terms with yourself — and Germany. It's that rich and resonant.

Paul Tickell

"I can't help it! Ever since I started doing Ray Clemence impressions I've fallen in love with Phil Thompson."

Making Love

Directed by Arthur Hiller
Starring Michael Ontkean, Kate Jackson and Harry Hamlin (20th Century Fox)

A DOC is turning — nobody's safe.

Least of all himself. Deep down inside, poor Dr Zack (Ontkean) is getting some mighty strange feelings and he's afraid to let them show. Despite the fact he's happily married to TV exec Claire (Jackson), with whom he shares an ideal home in sunkissed suburbs, he *still* feels attracted towards men! Unknown to Claire, he cruises away his afternoons off, though he always shies off when it comes to the crunch of contact.

Unfortunately those feelings won't go away and he's desperately unsure what to diagnose for them. An outsider called Bart, a flighty writer, decides things for him, though, by engineering a lunch date and seducing him. Having destroyed Zack's marriage, the cad won't set up house with him . . .

Hiller's recasting of his own *Love Story* as a tentative gay lib movie is pitched at about the same level of psychology as the transvestite trash cult film *Glen Or Glenda* and is only marginally less risible. *Making Love* is so painstakingly earnest it creaks, but its good intentions are more likely to anger than amuse.

So as not to step on any toes, everything about *Making Love* is done in the best possible taste, apparently to press home the fact that homosexuality is not abnormal. But the movie still can't shirk Hollywood's obvious distaste with the subject and ends up presenting it as some kind of disease, albeit (for the first time perhaps) a mild one.

Thus Dr Zack's sensitivity is less a character trait than a symptom of his illness — ie he reads Rupert Brooke's poetry and he doesn't get on with his dad! Bart's motives are less easy to pin down, so he's portrayed as the archetypal romantic outsider with no respect for the sanctity of the home. The only real sick fuck, according to *Making Love*, is a hustler, whom patient Claire visits during her search for her wayward husband.

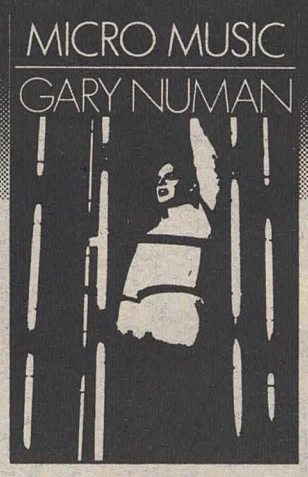
In another picture the hustler would be the hero. If you don't believe me take a taxi to the toilet and have a look for yourself.

Chris Bohn

SICKNESS ★ MUSIC ★ FILTH ★ GUTS
TRANSVESTITES ★ ENTRAILS
MADNESS ★ SEX ★ CULTURE ★ DRUGS
PERVERSION ★ VIOLENCE
AND GARY NUMAN AT £6.95*

'The most Original horror movie in years' Newsweek

'One of the sickest movies ever made and one of the funniest' Andy Warhols Interview



'The Ultimate Rock Melodrama' Record Mirror

'subtle, sensual, lingeringly beautiful, intelligent and deeply fascinating, a brilliant and highly recommended work' L.A. Times

'As stunning as anything in the history of the cinema' Andrew Sarris Village Voice

PALACE VIDEO

***If you send us at 8 Poland St., W1 by recorded delivery a two hour tape and a cheque for £6.95, we will send you a copy of Gary Numan's new cassette 'Micromusic'. Offer ends June 30th and offers received after that will not be filled. No responsibility for tapes not sent recorded delivery. Offer only available to bona fide members of the public not trade.**

PALACE VIDEO

PALACE VIDEO LTD., 8 POLAND ST., LONDON W.1. 01-439 9234

IN THE CAN

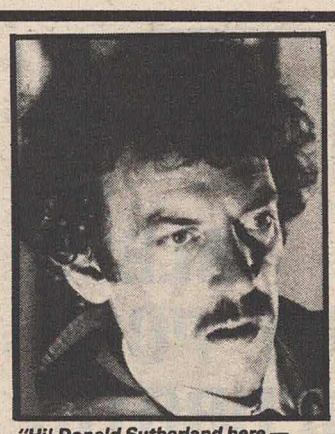
Britannia Hospital (Directed by Lindsay Anderson). Interviewed in *Silver Screen* last week, Anderson came across as humorously arrogant but unfortunately the laughs are sparse in his fantastical satire of a Britain fast going down the pan. Still, the French loved it at Cannes, a fact that prompted Anderson to surmise that the British can't laugh at themselves; a dubious postulation — and in any case, the French think Jacques Tati is funny too. **(EMI)**

Butterfly (Matt Cimber). Pia Zadora bares her bosoms and that, apparently, is (are?) reason enough for an inconsequential James Cain novella to get the big screen steam treatment. Stacy Keach can barely conceal his blushes and Orson Welles blusters comically through the courtroom climaxes. **(New Realm)**

Cutter's Way (Ivan Passer) / Violent Streets (Michael Mann). Extraordinarily resonant double bill, starkly contrasting two American sub-cultures. *Violent Streets* is the less successful, but it's still a dazzling high-tech study of the criminal underworld in Chicago. *Cutter's Way* pits an embittered Viet vet and an indolent gigolo against corporate corruption in the sunny climes of California; it's less vicious than *Streets* but far more darkly comic, cutting deep into the American nightmare. Excellent movies! **(UIP)**

The Herd (Zeki Okten). Oh dear. An 'epic' story of nomadic Anatolian shepherds coming up against the 'modern' way of life in Ankara. A very long (and occasionally violent) two hours that has been welcomed by film critics everywhere because it's based on the script by jailed Turkish film-maker Yilmaz Guney. **(BFI)**

Missing (Costa Gavras). Based on the case of American Charles Horman, who 'disappeared' during the 1973 Chilean military coup, Costa Gavras' political thriller shared the Palme D'Or at this year's Cannes Festival with Yilmaz Guney's latest remote-controlled direction, *Yol*. Worthy films are obviously in. *Missing* is worthy as all hell, and not even brilliant performances by Jack Lemmon and Sissy Spacek (father and wife in search of Charlie) can make it anything but gloomily tendentious stuff. **(UIP)**



"Hi! Donald Sutherland here — top-notch Hollywood-style star. Don't miss me and my terrific hairdo against those terrifying pods in Invasion Of The Bodysnatchers on ITV Saturday night." (Will this do? Change it if you like. — M.S.)

Once Upon A Time In The West (Sergio Leone). An entirely welcome, and totally unexpected, opportunity to re-view Leone's masterpiece, the first in his projected American trilogy, originally released in 1968 to widespread bemusement — probably because Henry Fonda, Jason Robards and Charlie Bronson have rarely been so oddly deployed, or to better effect. This truly epic Western will be reviewed in next week's *Silver Screen*. **(UIP)**

Remembrance (Colin Gregg). Fortuitously topical drama about a bunch of youthful navy lads on shore leave, and a miserable lot they appear to be too. The non-linear approach is vaguely off-putting at first (so's the lack of humour) but *Remembrance* gains a quietly affecting momentum the longer it goes on. An auspicious debut by director Gregg, and thanks are due Channel 4 Films for financing the project; they'll be screening it on television later this year. The performances by the young cast, by the way, are uniformly excellent (no pun intended). **(Mainline/Channel 4)**

Monty Smith

ON THE BOX

Invasion Of The Body Snatchers (Philip Kaufman 1978). Stylish remake of the Don Siegel classic, transferring the beastly pod plants from a drab and dusty '50s township to contemporary San Francisco. It lacks the clammy paranoid hysteria of the original but it's still a sharp piece of manipulative film-making, and the use of colour means it gains in graphic yukiness. **(ITV network Saturday June 12)**

In The Heat Of The Night (Norman Jewison 1967). Rod Steiger's performance as the quick-tempered, gum-chewing, red-necked police chief of a small Mississippi town is good enough to justify the Beeb's oddly-assorted 'Starring Rod Steiger' season. A beautifully observed piece of character acting, it manages to convince you that what you're watching is something better than a fairly average detective thriller. Sidney Poitier's Virgil Tibbs is a neat foil for Steiger's bemused ranting (of Oscar class) and there's also solid support from Lee Grant, Scott Wilson and the late, lamented Warren Oates. **(BBC2 Sunday June 13)**

The Other Side Of Midnight (Charles Jarrott 1977). Bunged in quick to replace the blacked World Cup opener, Argentina v. Belgium (blacked because the Belgians are the world's most boring football team?). It's a big (nearly three hours) big girl's blouse of a weepie, Marie-France Pisier as the young lady who plays it as it lays. Full of unwanted pregnancies, gin-induced abortions and people shouting at one another until they burst into tears. **(ITV network Sunday June 13)**

The Ladykillers (Alexander MacKendrick 1955). The Ealing classic, beautifully played by everyone concerned as a motley crew of incompetent villains — Peter Sellers, Herbert Lom. Cecil Parker and Danny Green, led by the risibly sinister Alec Guinness — attempt to deceive doddery old innocent Katie Johnson. **(BBC1 Wednesday June 16)**

Monty Smith

THE BOOMTOWN RATS

new single *charmed lives*

7" mer 106
charmed lives & no hiding place
7" double pack mer 1062
charmed lives & no hiding place
plus nothing happened today "live version"
& a storm breaks "instrumental"
12" merx 106
charmed lives "long version"
& a storm breaks "instrumental"

mercury
phonogram

SINGLES

Reviewer: CHRIS BOHN

(IF) A MASTERPIECE IS A BATTLE WON AGAINST DEATH . . .

PAUL HAIG: Running Away/Time (Twilight)
If Death appears to the living in whichever form they imagine her to be, then Paul Haig and his now dead group Josef K weren't so much tormented as tickled by her permanent poltergeist presence in their shadow. The Absurdity Of It All was a matter of amusement to Josef K and they converted their brave mockery into cool, disdainful asides that made us laugh, too. Until they lost sight of Death, that is, and she punished them by relieving them of the wit, thereby leaving them with a set of glib definitions and hollow phrases. Only after Josef K split has Paul Haig rediscovered The Meaning of Life — namely it doesn't matter a bit — and with the weight of existence removed he can easily breeze through Sly Stone's wonderful, wistful slip 'Running Away'. The song's a glimpse from the other side, from where the worrying and fretting appears doubly pointless, and Haig performs it as the genial taunt it is. 'Time' reminds just how great and affecting a singer Haig can be, and the way his voice leads the aching melody melts any doubts you might feel about the disruptive chorus.

23 SKIDOO: Tearing Up The Plans (Fetish/Pineapple 12")
23 Skidoo haven't always been sure whether it's us or them who should be made to suffer in their pursuit of higher things, but with 'Tearing Up The Plans' — and most of their recent mini LP — they're fast reaching the best possible solution of involving us without insisting we look at the scars of creation. This means the new Skidoo don't embarrass with lapses into fanciful expressions of freedom (ie aimless, endless percussion flights) — they now soar more gracefully. Which isn't to say they're incapable of wounding. 'Just Like Everybody', a looped cross-cutting of defeated, defensive voices rising out of titanic wallows, is cutting in its compassion. Elsewhere they break e-motion down into the components of exoticism plus motion. The lengthy 'Gregouka' moves in all senses of the word — wind instruments blowing repetitive oriental phrases gnaw away at a great gaunt figure that sweeps across distant tom toms. 'Tearing Up The Plans' is the first brilliant 23 Skidoo record.

THEN COME DEATH AND CLAIM YOUR BOOTY! CASUALTY LIST:

THE CLASH: Rock The Casbah (CBS)
The Clash's faith in rock as (in this case corrupting) catalyst for social change is as unshakeable as the moslem faith they've inanely chosen to mock. Clash-bah!

ELVIS COSTELLO AND THE ATTRACTIONS: You Little Fool (F Beat)
After country, Costello's latest stylistic leap has him bellyflopping badly in a maudlin syrup of McCartney/Squeeze mannerisms, only slightly soured by the odd Madness snigger. Never trust a record with a harpsichord.

THE ROLLING STONES: Going To A Go Go (Rolling Stones Records)
The trouble with the Rolling Stones is they never let go of anything. Despite their quite extraordinary ability to keep abreast (C.f. 'Start Me Up', 'Black And Blue' funk) they'll periodically trip themselves up by nostalgically invoking their past, thereby spoiling it.

COSMETIC: Cosmetics (Rough Trade 12")
Lip gloss to fusion music, as if it needs it.

MOUTH: Who's Hot? (Y)
You're not. Why not? Lip service to new jazz isn't a ready-made excuse for free-formlessness. Similarly . . .

THE STEVE MILLER BAND: Abracadabra (Mercury)
Vanish!

THE J GEILS BAND: Angel In Blue (EMI America)
The Blues Band of the American *Oui* generation. Softcore rock and roll.

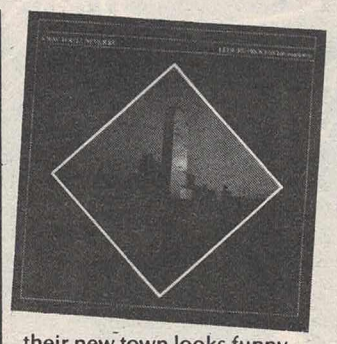
MARINE: Same Beat (Crepuscule)
Most disappointing record of the week. A tired re-run of their seminal funk fling 'Life In Reverse'.

THE FIXX: Red Skies (MCA)
This year's Fischer Z.

THE CARS: Since You're Gone (Elektra)
If The Cars were a girl/boy duo they'd be Dollar. If Roy Thomas Baker had a video he'd be Trevor Horn.

. . . NOW IS THE MOMENT TO LIVE A LITTLE

PALAIS SCHAUMBURG: Wir Bauen Eine Neue Stadt (Kamera)
THOMAS FEHLMANN/PETER GORDON: Westmusik (Zickzack 12" — German import)
The great pop architects of the moment, Palais Schaumburg embody the spirit and excitement of reconstruction, and, unlike less skilled practitioners, they have the audacity and knowledge to follow through their ambitious designs. How they manage to erect the new town of the title is nevertheless some feat, as it's founded upon an outrageously hinged rhythm consisting of frantic sideways scuttling drums that hurtle themselves at a bass figure solid enough to withstand the assault. The structure's buttressed/buffeted by trumpet blasts and cemented by an extraordinarily tacky, yet endearing vocal. If you think



their new town looks funny, you should check out the 'Madonna' they describe on the b-side.

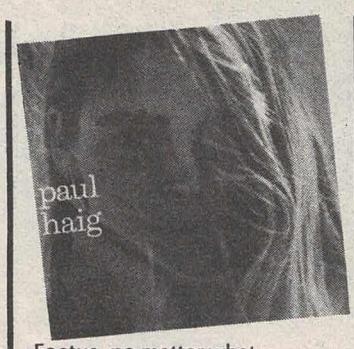
P.S. Trumpeter Fehlmann's extra-curricular record with N.Y.'s Love Of Life leader Peter Gordon is less visionary, but no less engaging. It's the soundtrack of a shakey Western alliance, scored for an as yet unmade *film noir* version of impending (nuclear) disaster. Hopefully the film will never get made, but that's no reason not to enjoy its excellent, suspenseful theme. *(Contact: Postfach 29 41, 2000 Hamburg 20).*

LIAISONS DANGEREUSES: Mystere Dans Le Brouillard/Los Ninos Del Parque (Mute)
Liaisons Dangereuses, you'll recall, are the precarious fusing of Impressionist electronics, courtesy former DAF scientist Chris Haas and Berliner Beate Bartel, and invigorating multi-lingual babble, courtesy Shri-Lankan Krishna Goineau. This their debut British single remixes two tracks from their enthralling German LP Liaisons Dangereuses so as to sharpen the tones. That doesn't mean to say points come through clearer — LD's coded messages are subliminally sunk in the fabulous chatter of rhythms and voices. 'Los Ninos'' excitement moves like ripples across a crowd and 'Mystere . . .' recalls the atmosphere of a Victorian murder story but with the plot removed. Penny Dreadful of the week.

LEISURE PROCESS INTERNATIONAL: A Way You'll Never Be (Epic)
The LPI file on style defines it more as a leisurely gait than a dance, meaning it ain't so much a disco as a party whose line pursues pleasure — in the shape of an unimaginable beauty — without proscribing the form in which it should come. Admirably refusing to pressure sell itself, it nevertheless seduces you into its way of thinking through the lazily insistent Level 42 rhythm and the lush extravagance of Ross Middleton's besotted vocal. His tongue loosened by a few too many, he talks out of turn and lets a few secrets slip in the rap: *"I was impressed/When you got undressed"*, but partner Bary Barnacle quickly covers for him with a sweet sax flourish. The 12" reprises the excellent, ignored 'Love Cascade'.

. . . A SERIES OF ACCIDENTS SUITABLE FOR DEMORALIZING COMFORT

FOETUS OVER FRISCO: Custom Built For Capitalism (Self Immolation)
As nobody else will touch



Foetus, no matter what disguise he comes in, I make no apologies for his regular place in the heart of the Bohn singles column. When Foetus first looked in the mirror he was undoubtedly as shocked as the rest of us by what he saw, but given time he'd grown proud of his ghastly face and isn't about to cosmetise it now. He's realised that in this warped world where the right appearance can be so easily approximated, his ugliness is the unique entity and he'd rather present it as a distorted reflection of preening pop than conform to its narrow set of standards. 'Custom Built For Capitalism' is a crude new form of beauty, one governed by a wholly different, though parallel aesthetic, far less rigid, but paradoxically far more rigorous.

It's a valuable one which, when applied to a selection of new releases — crushes the fragile butterfly prissiness of **Dollar's** Trevor Horn protected **'Videotheque' (WEA)!** pisses in **Bucks Fizz's** pallid accapella cocktail **'Now Those Days Are Gone' (RCA)!** brutally spikes **Roxy Music's** immaculately conceived nothing **'Avalon' (Polydor / EG)!** continues to ignore **Peter Godwin's** anaemic **'Images Of Heaven' (Polydor)!** pricks the ridiculous pomp of **Gary Neuman's 'We Take Mysery (To Bed)' (Beggars Banquet)!** and reserves its most contemptuous glare for **Panorama's 'Dream Home' (Kamera)** — the new **Pete Petrol** project from which something a touch more prickly than inferior electro pop might have been expected! In short, 'Custom Built For Capitalism' stamps pop pragmatism to death, destroys the mystique of MOR and boldly claims its place in the world.

KID MONTANA: Statistics Mean Nothing When You Get On The Wrong Plane (New D/Sandwich 12" Belgian import)
An illuminating view from abroad. Completely at a loss when it comes to Britain's recurring infatuation with the European mainland, perky Kid Montana puzzles *"What's so romantic about Europe? / What's so fascinating?"* to an askew soundtrack that somehow gets it right while doing it all wrong. Synth riffs stutter where they'd normally pop, pulling you up short in time to the uneven lyric (from 'The Last Cruise') which chooses to expose the shallowness of the interest in all things accented rather than

exploit it, a la Mathematiques Modernes or Jacno. *Tres brave, mon brave.* The other songs' invention, meanwhile, provide exactly the sort of things that reward such curiosity. *(Contact: 5 Rue De L'Hospital, 2000 Bruxelles).*

BLURT: Spill The Beans (Red 12")
Okay, you asked for it, so I'll come clean and sadly confess that the force of Ted Milton's farce is not what is used to be, its vitality sapped by the numbing repetition of a simple formula. The concentric guitar / drum figures now resemble the movement of a stubborn donkey with its tail nailed to the floor and Ted's zigzag saxing — plainly yelps at its hooves where it might have once run ahead.

ACTS OF VIOLENCE REASSURE THE POET AND GIVE HIM TENDERNESS

KILLING JOKE: Chop-Chop (EG / Malicious Damage)

THE INSANE: El Salvador (No Future)

CHARGE: Fashion (Kamera)

G.B.H.: Sick Boy (Clay)

VARIOUS ARTISTS: Total Noise Number One (Total Noise)

ANTI NOWHERE LEAGUE: Woman (WXYZ)
"Seriousness that asserts itself. Never believe in it. Never confuse it with gravity." Jean Cocteau said that. The Anti Nowhere League, of course, are not serious. They are nothing to get offended about.

NEWTOWN NEUROTICS: Mindness Violence / Kick Out The Tories (No Wonder)
In a rare (these days) moment of punk insight, the Neurotics bravely make the distinction between mindless and political violence — *Mindless violence what what does it prove? / It proves you don't know the people who're shitting on*

you!" — and go on to condemn the former, if they don't exactly explore the latter. I wait to hear more, despite the other side's plainer rant.

8-EYED SPY: Diddy Wah Diddy (Fetish)
Lydia Lunch's greatest (some would claim her only) asset is her lack of respect: for her sources, her public, herself. She's notoriously erratic, but the high points — notably her unlikely torch LP 'Queen Of Siam' — are worth waiting for. For all 8-Eyed Spy's spirited ineptness, this isn't one of them. Once you get over the joke of them pitching a blues standard at an uncommonly hysterical level, there's nothing left at all. Here, Lydia's violence hurts no one but herself.

A MAN WHO DOES NOT POSSESS A DROP OF LIGHT BLOOD WILL NEVER BE A POET

FASHION: Something In Your Picture (Arista)
ANIMAL MAGNET: Baby Clothes (EMI)
Emperor's new clothes more like. Fashion and relative newcomers Animal Magnet fall at the asshole end of the clothes maketh the group market. Fashion have been through so many changes, none of them worth documenting, so I'll only point out that in this area, too, perseverance appears to be enough to pull you through. Animal Magnet, on the other hand, went for the quick kill, hoping to knock 'em dead with their Eastern European refugee look and flopped badly. They've followed it up with a safer, more commonplace codpiece and leather clodboy get up, but the music remains resolutely stuck in contrived latin groove.

BOOMTOWN RATS: Charmed Lives (Mercury)
The evident strain that went into creating this undermines the intended whimsical appeal. Sweat is neither charming nor enchanting.

THE BLASTERS: So Long Baby Goodbye (F-Beat)
THE dB'S: Living A Lie (Albion)
THE SHAKING PYRAMIDS: Just A Memory (Cuba Libre / Virgin)
PAUL KENNERLEY: Take That Woman Away (A/M)
THE BLUES BAND: Take Me Home (Arista)
When pop starts talking traditional virtue you know it's time it forfeited its status as a unifying art force, but, not unnaturally, it's always unwilling to let go its grip. Such pop denies intuition to the evolution of forms, beats a retreat into mere scholarship and bleats about the classic shape of rock and roll! The Blasters are exempted from this class, because they've at least got the grace to play it untutored. The dB's don't live a lie so much as a gross conceit: pleasure's not pleasure unless it comes in a '60s package. Not even a Costello song will save The Shaking Pyramids from drowning — they went way out of their depth once they left buskin' for a steadier position. Kennerley's record is produced by Dave Edmunds, which is all you need to know about it. The only reason The Blues Band satisfy themselves with so little — being caretakers to British R'n'B — is because they've all got other trades to fall back on.

RANDY CALIFORNIA: Hand Gun (Toy Guns) (Beggars Banquet)
An acid insight to finish: *'Hand guns kill people / Hand guns must be banned."* Thank you Randy and good night.

SUCH SWEET SICKNESS: SEVEN SYMPTOMS OF THE DISEASE

Liebestod.Richard Wagner (Deutsche Grammaphon — Karajan conducts)
Sophisticated Cancer .... James White (Roir cassette — US import)
Get Out Of My Face ..... Cabaret Voltaire (Rough Trade)
Tell Me, What Is The Bane Of Your Life
Philip And His Foetus Vibrations (Self Immolation)
Poison Arrow ..... ABC (Neutron)
Kaltes Klares Wasser ..... Malaria (Crepuscule)
Competition And Sadism
Frieder Butzmann (Zensor— German import)

Beauty secrets courtesy: JEAN COCTEAU

The WOMAD Festival
at
The Royal Bath and West Showground
Near Shepton Mallet, Somerset
on
Friday 16th July (Children's Day), **Saturday 17th July, Sunday 18th July**
from
10.00 a.m. until 7.00 p.m. each day
featuring
Continous performances by artists from four continents
Two outdoor stages Two stages in circus big-tops
Large selection of non-western foods available
Market fair of retail stalls
Bazaar of clothes from around the world
Continuous programme of films
Covered exhibitions of world arts and crafts
Music workshops
Inflatables Balloons
Surprises!

A FESTIVAL OF NEW AND TRADITIONAL ARTS FROM AROUND THE WORLD
COME ALONG AND JOIN IN

A WORLD OF MUSIC ARTS & DANCE

The W·O·M·A·D Festival

Films
Continuous daily programme of films in the Unigate Demonstration Theatre
(Babylon, Black Orpheus, King Carnival, The Harder They Come, Roots Rock Reggae, and MANY MORE)

Camping
A serviced campsite is available for evening concert-goers. Space is limited and camping is therefore by advance ticket only.
Price £2.00 per person for the weekend.

PROCEEDS TO UNITED NATIONS CHILDREN'S FUND (UNICEF)

Stop Press: 'MUSIC AND RHYTHM' A Festival Benefit Double L.P. released **9·7·82** on **WEA Records**

FRIDAY

10.00 a.m.—7.00 p.m.

CHILDREN'S DAY
(in association with Avon and Somerset schools)
Children's masked procession
(starts 10.30 a.m.)
Lunchtime performances by children
Schools workshops, exhibitions and activities
Aklowa
The Beat
Bristol Junior Bhangra Group
Drummers of Burundi
Dance Tales
Ekomé
Felix and the Cats
Jazira
Alhaji Bai Konte and Malamini Jobate
(from Senegambia)
Mandingo Griot Society
O.K. Jive
Rainbow Steel Orchestra
Alpana Sengupta
Talisman
Tian Jin
(Song and Dance Troupe from the People's Republic of China)

£2.00 ADMISSION
FREE CAR PARKING

▽
EXTENSIVE UNDERCOVER FACILITIES

SATURDAY

10.00 a.m.—7.00 p.m.

Middle Eastern Dance workshop with Wendy Buonaventura
Drummers of Burundi
Centre Ocean Stream
(Theatre of Colour)
The Chieftains
Ekomé
Electric Guitars
Robert Fripp
Jon Hassell with Nana Vasconcelos
Ivory Coasters
Masterclass with Ustad Imrat Khan
Alhaji Bai Konte and Malamini Jobate
(from Senegambia)
Gasper Lawal and Africa Drum Orgy Band
Prince Nico Mbarga
(direct from Nigeria—supported by Ivory Coasters)
Mr Spratts 21st Century Popular Motets
***Les Musiciens du Nil**
(from Egypt)
Pratap and Priya Pawar
Pig Bag
***Sasono Mulyo**
(Royal Court Gamelan Orchestra of Indonesia)
Selwa Rajaa
Alpana Sengupta
Shankar
Tian Jin
(Song and Dance Troupe from the People's Republic of China)
Welfare State International

£3.00 ADMISSION
FREE CAR PARKING

*In association with the Durham Festival of Oriental Arts

SUNDAY

10.00 a.m.—7.00 p.m.

Black Roots
The Chieftains
Codona
Zia Fariddudin Dagar and party
Ekomé
Ustad Issa Kassimi
(from Afghanistan)
Ustad Amjad Ali Khan
(from India)
Nancy Kuo
Prince Nico Mbarga
(direct from Nigeria—supported by Ivory Coasters)
Annette Peacock
Rainbow Steel Orchestra
Rico
Rip Rig and Panic
Sasono Mulyo
(Royal Court Gamelan Orchestra of Indonesia)
Talisker
Tian Jin
(Song and Dance Troupe from the People's Republic of China)
Welfare State International

£3.00 ADMISSION
FREE CAR PARKING

Cheques payable to Music, Arts and Dance Expo Ltd. Enclose a stamped addressed envelope
Address: MUSIC ARTS AND DANCE EXPO LTD
PO BOX 247
BRISTOL BS99 7RS

AN EVENING CONCERT SERIES IN THE SHOWERING PAVILION

FRIDAY
PETER GABRIEL
(special festival set of non-album material)
SIMPLE MINDS
TIAN JIN
(Song and Dance Troupe from the People's Republic of China)
8.30 p.m.—12.00 p.m.
£5.00
Ticket price includes admission to Friday daytime

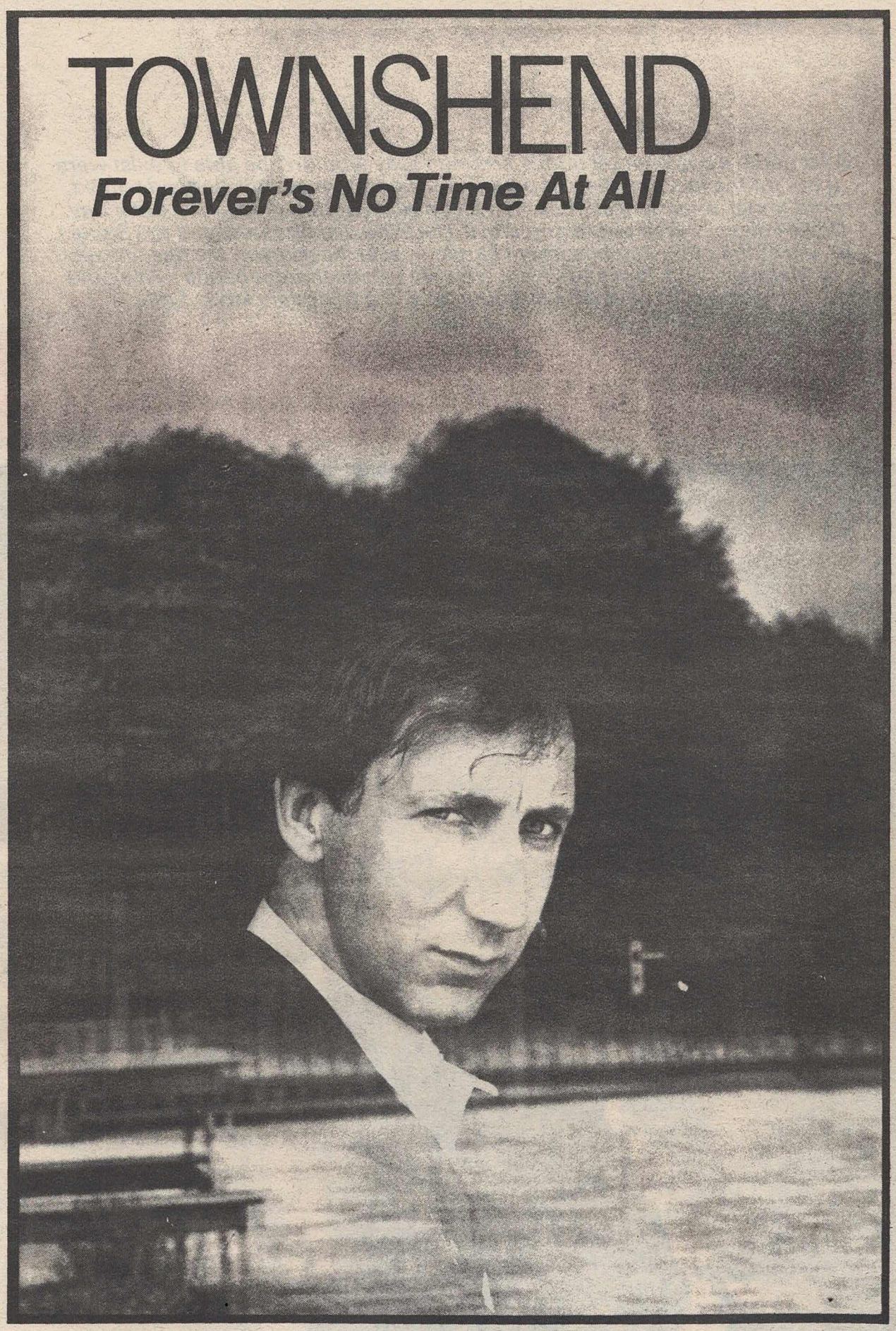
SATURDAY
THE BEAT
DRUMMERS OF BURUNDI
ECHO AND THE BUNNYMEN
8.30 p.m.—12.00 p.m.
£5.00
Ticket price includes admission to Saturday daytime

SUNDAY
SALSA PARTY NIGHT
featuring SALSA DE HOY
(from the Salsa scene of New York)
and Special Guest Performances
8.30 p.m.—12.00 p.m.
£5.00
Ticket price includes admission to Sunday daytime

The management reserves the right to alter or change the programme No money refunded or tickets exchanged No bottles Unauthorised use of photographic and recording equipment prohibited

PETE TOWNSHEND

Forever's No Time At All



WHERE THE RIVER Thames leaves the London grime behind, and winds inside a leafier landscape — just along from Eel Pie Island — that's where you find the Meher Baba Centre. And you approach it along suburban streets so posh, you feel like a suspect-burglar just for walking down them.

Inside the Centre sits the man who built it: late 30s, looking fit and well, pale blue eyes, a manner that's friendly, if often intense.

Pete Townshend is guitarist and songwriter of The Who, and his history needs no reiteration here. But whether you like The Who or not, or used to or still do or never did, Pete Townshend is always worth listening to.

Pete takes interviews seriously, and conscientiously; he approaches them with the same professional candour and rigorous thought that he's put into his best songs (of which there are very, very many). But then, he'd argue that that's no more than the music deserves. At a time like now, when the commonest stance in modern pop amounts to a coy giggle, or a hopeless admission of futility, Townshend's faith in the music's potential, and its *importance,* is as valuable as it's unfashionable.

In a startling, but typically personal article which he wrote for *NME* in 1977, he offered this definition of rock . . .

"If it screams for truth rather than help, if it commits itself with a courage it can't be sure it really has, if it stands up and admits that something is wrong but doesn't insist on blood, then it's rock and roll."

That definition can't be all-embracing, obviously: few could live up to its almost impossibly high standards. But for year after year, Townshend has tried, and a damned sight harder than most. Not the least result of this is that he's sometimes made a complete dick of himself — the times when the pressure got too much, perhaps. But through it all he's carried an enormous measure of affection and respect.

I believe that he still merits it, and I hope that this interview will suggest the same to you.

I've cut the dialogue slightly, trying to maintain the clarity. The pauses in the answers represent Pete's attempts to get to grips with his other preoccupation of the session: a gigantic bacon sarny.

WHAT HAVE YOU done since the last Who album, 'Face Dances' (March '81)?

A lot of strange things. I started thinking practically immediately about a solo album, because I was really frustrated with The Who album. It didn't seem to do anything or go anywhere, and I couldn't quite work out why . . . So my first reaction was just to run like shit from The Who because they were confusing me more than ever. And I started producing material for my own record, and I went to New York and to Paris and a few other places, just to change my environment. I was going to form a band.

But of course the first thing I did was tour with The Who in Britain, which I enjoyed a lot. But towards the end of it, my mind started to turn inside out in a way, and I had almost decided to blow the London gigs. There was so much animosity around the band: a lot of us are still at odds about what we want to do. And I don't think what I want to do as a musician or as a performer has really got anything to do with The Who at all.

Anyway, after that, I *did* cancel a European tour. I just said to everyone I wasn't ready to do it. I didn't really know what was going on in me head, but I could see trouble coming. And I started to work on my own record.

At that particular time, as from early last year, I was getting used to living away from my family, which hadn't happened to me — I've been married for 14 years — so that was the first year it'd ever happened, I was actually living apart from them. It was a mistake, which both my wife and I realise now, but it was something we were trying out. But it didn't protect the kids from my lunacy which I was going through, and it didn't help my old lady, and it didn't help me.

But I did have a fantastic amount of free time. I saw probably more bands last year than I'll ever see in my life. I think I saw about a hundred bands. And I did some travelling, on my own. And I got to grips with a book of short stories which I'd been planning for about a year, and that's about two-thirds done.

And also, towards the end of last year, the band did start to crawl from the darkness, y'know — what are we gonna do next?

A weakness of 'Face Dances', I thought, was that your writing seemed to get increasingly personal, to you, meanwhile you were still using Roger Daltrey as vehicle for your songs. The result was a lack of conviction.

Right. It was very short-sighted of me. It was really with the best of intentions, because I wanted the band to have material that was equally as varied as I would get on a solo album. 'Empty Glass' wasn't particularly avant-garde, but it was interesting to me because I was able to do the kind of variety of material that The Who used to do, y'know? On our first two albums we did stuff that ranged from comedy songs through tender love ballads to just general insanity.

And it's not that I want to get back to quite those extremes, but it is nice not to be bound by limitations. Having enjoyed it as a solo performer I thought well fuck it, why can't the *band* do it? And the *band* can't do it because they're so wrapped up in their own traditions.

And I think the writing I'm doing *now* for the band has come out much more successfully. I sat round with everybody and I asked them: What do you want to fucking sing about? Tell me, and I'll write the songs. It's a piece of piss! I've been writing songs for 20 years. D'you wanna sing about race riots? D'you wanna sing about the nuclear bomb? D'you wanna sing about soya bean diets? Tell me!

And everyone kinda went 'Uhhh' So I said, shall I tell you what *I* think we should be singing about? So I told 'em. And it actually turned into a debate, in a sense, as to what we really felt we should be doing, as to what our responsibilities were vis-a-vis our position — and this is probably more important over in America than it is here, cos in America they're still asleep, know what I mean? But most of all, what was it that each one of us shared, our common ground?

Well, after establishing, quite quickly, that there was very little common ground, we did find that we all cared very deeply about the planet, the people on it, about the threat to our children from nuclear war, of the increasing instability of our own country's politics. There's the fact that we've actually infiltrated the establishment, in a way that younger bands haven't been able to do. It's taken us a long time to do, but now we can see that even the establishment is impotent, it's not just us,

TOWNSHEND ON SECTS & DRUGS & THE PURPOSE OF ROCK & ROLL & HIS NEW SOLO LP (OF COURSE)

WORDS PAUL DU NOYER

PHOTOS ANTON CORBIJN

"A lot of the experimental outfits around today wouldn't be able to exist were it not for the fact that there is a hard central core of established, principled, traditional, experienced rock, in the centre, to buffet against . . . But if Ray Davies disappeared overnight, and if The Who disappeared, and the Stones or any of the other establishment bands — even back down the line, through to Madness, and Jam and Clash, who are establishment bands — it would render a lot of what was going on at the periphery kinda futile."

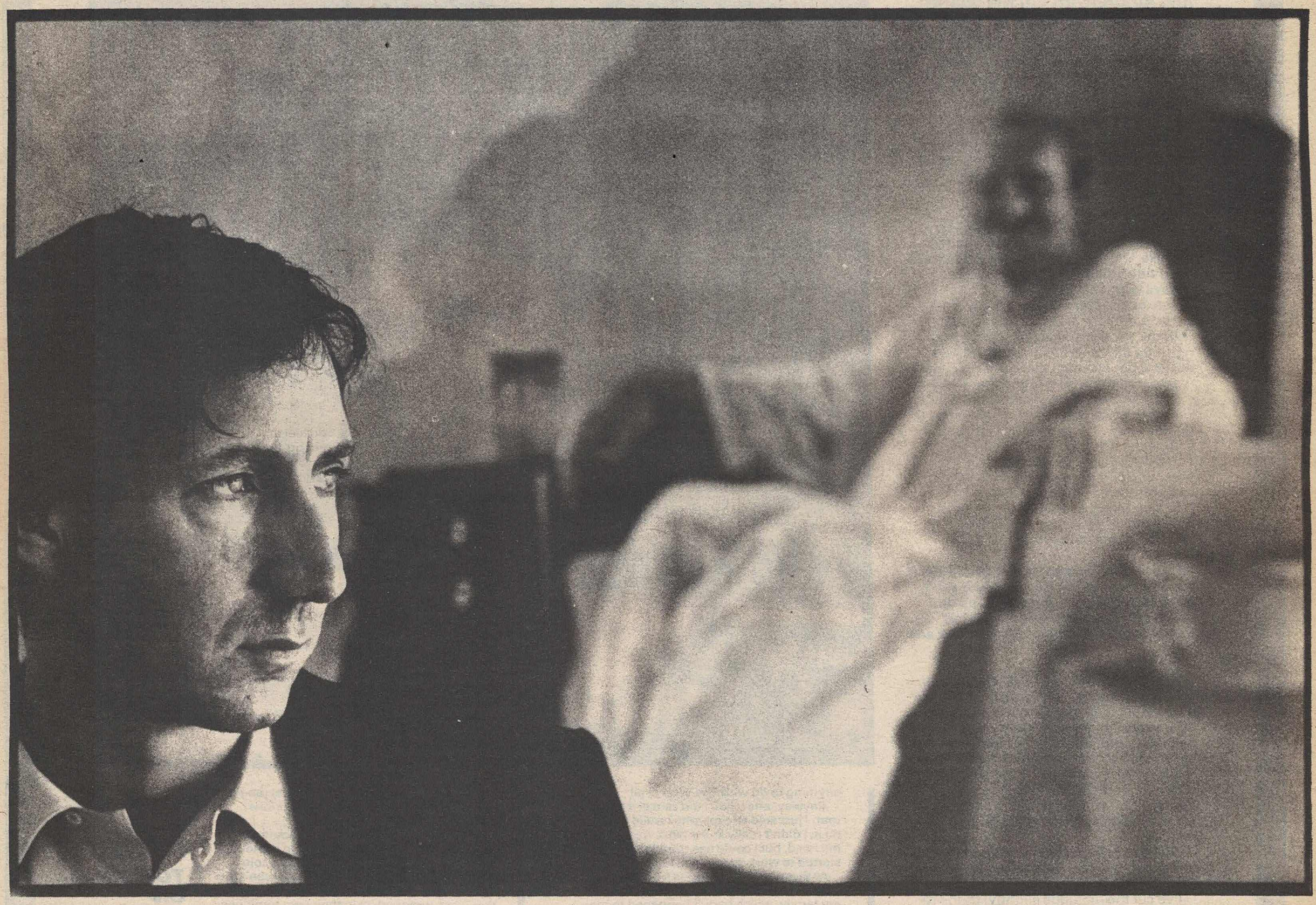
and we're really in a danger zone, and not to cry *panic; panic!* but it was something we needed to express. Consequently, a lot of material we're doing at the moment is quite anguished.

YOU'VE CALLED your new solo LP 'Chinese Eyes', Why is that?

I was struck by a feeling last year that, particularly viewed from California, that stardom as they saw it, establishment stardom, and drugs and decadence, *and* the world's power structure, all somehow had this thread going through them. And what it was was people's need to *externalise* — er, this is gonna sound like *Pseuds Corner* — to externalise evil, and even power.

In other words, to say, there's fuck-all I can do about it, it's *them*. It's the Chinese, fuck-all I can do. It's the Japs, or it's Ronald Reagan, or it's Margaret Thatcher. Nothing we can do. It's the police, they're fascists. And, in a sense, people's need for people like *me* — either to build up or to crucify, or Strummer or Weller or anybody else who's gone through a similar degree of external examination, and self-examination.

The *need* for that is, I think, the fundamental



weakness we're suffering from at the moment, in that we've become so media-ised, so used to externalising everything, that we don't take responsibility for fucking *anything*. And that's really what the title's about: the heroes and villains all look the same, they're all 'over there', they've all got slit eyes. I've tried to explain it in the story on the cover, but it's very hard. I didn't want to explain it and make it all too pat, cos I see it on a thousand different levels.

And you dedicate it to "teenagers in love".

Yeah, that was a last minute thing. Well, it's also dedicated to Meg Patterson, cos she got me off junk. And then to my wife and myself, who are behaving like teenagers at the moment. I didn't think I could dedicate the album to The Sex Pistols *again. (Laughs)*

One musician you've used is Ravishing Beauty Virginia Astley.

Well, I didn't have to look very far for her, cos she's my sister-in-law . . . I know it was very fashionable last year — and I don't mean this to demean all the genuine female talent — but there was a fashion for rowing a woman in, row in a couple of birds. Do I dare say this, The Human League did it, didn't they? It looked like a row-in to me — a very delightful one, which might develop into something substantial.

"I think rock 'n' roll is art! I wanna be patronised, for the shit I have to go through. I want me million dollars in front, mate! I'm not gonna commit to go out and go through all the shit — all the actual parading yourself in front of everybody, describing in explicit detail all your hang-ups, the inadequate length of your cock, and your predeliction for custard enemas and God knows what else — and not get paid in advance for it."

Anyway at that particular time I decided that I wanted a band of women. And that was basically because I was fed up with men. I really was. I was fed up with male sensibilities. I was fed up with fighting for everything I wanted, sometimes physically fighting. I was fed up with the macho music press . . . And I was under the misapprehension that maybe if I surrounded myself with female players that a lot of that would recede. I think perhaps *now* that I was just hoping that I'd be able to get what I wanted more quickly.

I *was* keen not to end up with a heavyweight record, to get away from people's preconceptions. So it started off very experimental. When I took the first tracks to New York and played them to the record company — you would have paid money to have seen their faces! I mean, they were just watching millions of dollars disappearing in front of them. Cos my last album sold incredibly well in America. I was determined not to be caught up in the commercial machine. I thought, fuck it, do what I wanna do. And then in the end I realised that what I really wanted to do was to sell records! *(Laughs).*

Cos there's little point in sitting and writing material, and getting obsessed with whatever you choose to get obsessed with, and then have nobody to listen. And it's quite devastating, actually, how many records you need to sell to get a small amount of feedback, when you're in my position. I used to get more feedback when The Who were selling maybe 10,000 copies of a single, than I do today when they sell about two or three million. I still get about the same amount of mail, no more no less.

And it's weird. It's that thing I was saying about you becoming more remote. I feel *I've* been externalised to a great extent, and I've fought against that more than anybody else in this business. I've led a personal vendetta against it. I still get externalised.

I think it's a weakness in me, this need to get reacted to. It's not an inability to deal with 'stardom' because that's a completely empty quality. I think you only have to look at Steve Strange to realise that: there's a definite charisma there when he's layered with make-up, but still you can go up and touch him, or if you like you can knock his front teeth out. He makes himself that approachable.

When it comes down to it, the feedback I need most is letters. That's why I try to reply: so people know they *can* get through if they want. I hate that thing of being externalised . . .

One new song, 'Uniforms', sounds a bit like 'Quadrophenia' revisited, but making your disillusionment with the male gang/youth cult ethos much more explicit.

I really like that song. I wanted to put it out as a single, in time for the Falklands crisis. I think if I see Margaret Thatcher on the TV again, talking about "our wonderful boys" with her smarmy voice, I am actually gonna be physically sick . . . But the song doesn't actually criticise anybody that wants to wear a uniform, it just observes it.

I've always been fascinated by people's needs for that, and my need for it, and the way it's inherently wrapped up in rock music culture. Cos even in America — they think we're very cute with our weekly changes of haircut — *their* uniform has been identical for the last 15 years. What they think you have to wear to a rock concert, I think it's hilarious. It's that uniform you'd wear to ride around in a pick-up truck, and shout. That's the way you spend your weekend in California, you get a bottle of beer and you drive past going, Yeurgghh-uh-uh! Jesus Christ, what a way to spend your childhood.

Also the reference to coke, which I think is not so much a drug problem as a problem of uniform. It's something people do because they think they should do it.

I mean, you must have had coke. No? Well I'll tell you, the amazing thing about it is that nothing happens! Nothing. All that happens is if you snort enough of it, at the end of the night you feel fucking awful. And you watch these people putting thousands of pounds' worth up their nose, which really does very little. You'd get a bigger kick OD'ing on aspirin.

That's why heroin is such a problem in London, cos somebody says, Listen, for the same price you're paying for that white powder, try this, and you go, Fucking hell! This works! This is a *real* drug.

The compartmentalising — of people's clothes, of the way they look, into cults, and ideologies, into actual frames of consciousness and social sensibility — is what I find amazing. I know it's often said that just because somebody dresses like a skinhead, doesn't mean they're gonna kick you soon as they get a chance. But it *does* start to affect the way they think. A lot of Oi-boys start off fairly innocuously, just interested in the look, and they end up believing that they hate all Pakistanis.

And in the same way, thinking back to the days of mods and rockers, mods really thought that they hated rockers. And this is the problem, and I still find it fascinating, in a dark way: why it is people do it, why the individual is not more important. And is America different? Of course over there they've got this thing about the individual, haven't they?

Speaking of America, that must be an easier market for an establishment rock band like The Who.

Oh yeah, a piece of piss! I mean, look at Asia (the group), they've just walked over there with all that prefabicated stuff, produced a load of records to the usual format, and they're gonna be number one.

When I met Ray Davies, I thought he was frustrated in that England was his home, but its kaleidescopic scene was hard for him to fit back into, whereas it's so easy to go to America and churn out 'Lola' and they'll love it.

Yeah, you have to approach it very academically to keep on top of it. You must know this as a journalist, it's almost impossible to listen to every thing there is, and give it all the attention it deserves.

I mean, God forbid being a disc jockey these days. What must be going on through their heads? You can listen to Radio One, and people like Peter Powell, he's in a state of shock — permanently. I mean, the guy's a wimp anyway, he doesn't know what he likes. He's lost, he's got no clue.

But Ray doesn't need to change, because there's nothing he has done that isn't 100 per cent perfect in my eyes. And if he changed it, I'd personally go and knock on his door and try and persuade him to do otherwise.

A lot of the experimental outfits around today wouldn't be able to exist were it not for the fact that there is a hard central core of established, principled, traditional, experienced rock, in the centre, to buffet against. In order to enjoy the delight of experimentation, you need something solid in the middle — even if the thing in the middle suffers occasionally from the feeling that it's a bit staid. It's not the fun position to be in. It's much more fun to be the rebel.

But if Ray Davies disappeared overnight, and if The Who disappeared, and the Stones or any of the other establishment bands — even back down the line, through to Madness, and Jam and Clash, who are establishment bands — it would render a lot of what was going on at the periphery kinda futile. They need it there.

Nowhere in the world, so far as I can see, has got a music situation as healthy as ours is here. And like I said, I really like being, as it were, in the middle of it. It's not much *fun,* but I mean, if I wanted a part of the glory I could produce a few bands, couldn't I? Do what Martin Rushent did. I don't know if I'd prefer to be actively involved with a band that was making a mark with something new these days, or just looking. I get as much pleasure looking as anything else.

What have you seen which inspires you especially?

Anything that breaks down the traditional rules and regulations that exist between words and music . . . To me, when somebody like The Fun Boy Three or Bow Wow Wow just completely destroys the established principles of songwriting, and still get success, and still make good records, I find that very exciting. Cos I think, Ah, the *form itself* has been tampered with, has been allowed to grow and evolve.

The standard now is so much better because people have access to small studios quicker, to more sophisticated equipent. They've got a greater amount of material to study, in an academic sense, to decide what they wanna do, what they want to explore.

When *I* started in the rock business, my grounding in music was probably trad jazz rather than rock'n'roll. A little bit of classical music thrown in on the side, listening to my dad's dance orchestra. And then, suddenly, the "miracle" of rock'n'roll — in the shape of Bill Haley, and Cliff, and Elvis Presley, who I still don't understand. And that was all.

And I don't call *that* much of an education. Yet rock'n'roll still got into my blood as a new form. I don't think it was until I heard Chuck Berry that I realised what you could do with words — and how unimportant the music was, cos Chuck Berry always used the same song!

But I think *now* it's evolved to an extent where people can look a long way back. Also the edges of rock have blurred to such an extent that the word "rock" is inadequate to describe the form. You have to start talking about contemporary music.

I think it's a drag that the record companies aren't equipped to deal with it all, cos I don't think small labels are the answer. Small labels *are* very exciting — I think that bands like UB40 and The Beat have proved that an artist-controlled label can be good. But it must be a fantastic pressure on them, to do that, and do all the gigs and everything else.

I mean, I run as many businesses as I choose, but if any of them get in the way of my work I shut them down. Whereas if you shut down your record label, you've shut down your own outlet. And I do think other people should be doing that work. The bloody irony of it is, you start your own fucking label off, and the big companies distribute it, they get the lion's share any way.

I think rock'n'roll is art! I wann be *patronised,* for the fucking shit I have to go through. I want me million dollars in front, mate! I'm quite serious. I'm not gonna commit to go out and go through all the shit you have to go through — all the actual parading yourself in front of everybody, describing in explicit detail all your hang-ups, the inadequate length of your cock, and your predeliction for custard enemas and God knows what else — and not get paid in advance for it!

Haven't you sensed a retreat from taking rock that seriously? A trend to cute, escapist pop which doesn't dare show pretensions to being more than cute escapist pop.

That always happens, doesn't it, when you see really good bands — like Echo, Teardrop, Mirrors, who from the Liverpool clique looked to me like they were gonna start a mini-revolution, and to see the Mirrors go down was, for me, acutely painful, cos I thought they were glorious, and they just went down through record company apathy. And I think what follows then is, it's natural that a few intelligent people like Nick Heyward (Haircut 100) will sort of say, Hang on, if you get too serious in this business they chew you up and spit you out.

But is that to say that Nick Heyward is quite as empty as he seems? He *can't* be. I'm not saying that he wants to change the world, maybe he doesn't. *But you don't fucking get up on stage just to have a good time.* I know that it's too painful and too complex an experience to do twice, just for fun. People don't do it for fun. And if they tell you they're doing it for fun *they're fucking lying.* Cos it's not fun.

I mean, how can Nick Heyward possibly, for example, think that the day — and it'll inevitably happen, it happened to The Bay City Rollers and other people working in that tradition — I wouldn't compare Haircut 100 to *them,* but their audiences are similar. My daughter's a fanatical Haircut 100 fan, she's only 13, she knows everything about them. But, y'know, someone's gonna get crushed in the front row, cave their ribs in. They're gonna bring the little girl back and say, The only thing she wants before she's taken to hospital to have her stomach stitched up is she wants the band to say hello to her. The number of times I've heard of that exact incident happen to people.

In other words, *there's* the shit you've created, you can't pretend it's not happening: My daughter so-and-so was at your concert at the Hammersmith Odeon and she was unfortunately crushed and blah blah blah. The thing she would like most in all the world is an autographed picture from you boys which would help her to a speedy recovery. That's just one example.

Obviously the other end of the wedge is Cincinnati, where people *died* at the concert.

I *don't* think rock is purely fun. That's too simplistic. I suppose everyone breathes a sigh of relief when you get a period like now. But I suppose I'm waiting to see what happens to a band like Haircut 100, with as much interest as I was waiting to see what would happen to Madness.

I mean, Madness have proved me right: they're about as funny as a fucking funeral these days. *"Welcome to the House of Fun"* It's all 'fun' on the outside, but behind it all they're deadly serious. It's quite scary in a way.

But you know what it's like if you work on a music paper, and you get involved in too much heavy stuff for too long, and too much futility, and too much frustration. It just gets boring. And in the end you welcome somebody like Haircut 100 with open arms, you think — Thank God!

IS IT A burden, carrying around descriptions like "Britain's longest-serving honest man of rock"? (NME headline from 1980)

I think this "honest" thing really comes from something else: it comes from an openness rather than honesty. I don't think I'm particularly honest. But *there's nothing about me that I want to keep secret.* I don't think it would help to keep it secret.

I am still very confused about what I should be doing, even in terms of The Who's career. We've sat round and we've decided that we don't want to go on for ever — even seeing an end to the band's career in 18 months, at least in live performing. We haven't absolutely decided yet, but we *are* discussing it.

I think the area of honesty that is important about the band — and about life in general — is that if you're gonna sit and do an interview like this, which is going to appear in what I take to be not just a music paper but a good newspaper as well, you've gotta think pretty clearly about what it is you want to portray, and what it is about you that people are gonna judge.

I don't wanna do an interview, or go on stage, and hold a load back, hold all the nasty bits back, hold the fact that I get pissed out of my brain — so that when people say they like The Who what they're really saying is they like the 'nice' bits of The Who. If anybody likes me, I want it to be because they like *me.* And if anybody hates me I don't want to think, Oh they hate me, but if only they knew a bit more about me they'd think I was wonderful, if they knew how much I gave to charity *(pulls face).* I wanna be judged for what I am, and that's why I'm as open as I can possibly be.

Mightn't you go too far? I thought on the 'Face Dances' album, for example, you were almost making a career out of your vulnerability, trading on your lapses. "Falling over gets you accepted", as the saying goes. It's like the drunk who collars you in a pub, unloading his problems on to you.

Yeah, I think, more generally, this is the problem of the drunken writer, isn't it? It's James Joyce, it's Scott Fitzgerald, it's all those drunken arseholes. Whether or not I'm fully recovered from a period of drunken writing I don't know. But I've read lots of books about alcoholism in writers, and I have actually accepted the fact that I am an alcoholic. And I suppose now I'm waiting in fear to find out if what I write is any good.

Because, and here's one place I can afford to be honest, my favourite subject is me. If other people find it boring then that's their hard luck, because *(laughs)* I'm determined to keep shoving 'me' down their fucking throats!

It depends what you're good at, doesn't it? I mean, I don't interpose 'me' between the listener and something that I want to get across. And I don't really talk about *my* problems because I think people are interested in my problems. I talk about them because I think they might be archetypal, because they may be general, because they might be things that people can identify with, and that my thinking processes might actually allow people to get a look at themselves . . .

As a postscript to what I was saying about . . . "bubblegum" music, I suppose, music for pleasure — I've got no interest in it. And I've got no interest in doing it. I've got no interest in hiding what I am. If I want to be a private person, and keep all my problems to myself, or to my family and close friends, then really I've got no place as a writer. I should just go into business or something. But it's my ability to get some of those feelings down onto paper, and onto record, and then to *live* with them, in public, and to live with the responsibility of admitting that you're vulnerable — that makes it important.

ON THE POSITIVE side, there's your involvement with the teachings of Meher Baba, which goes back many years now, way beyond the usual faddish enthusiasm for some exotic cult . . .

Nah, I've 'ad enough of it now. 'E was a charlatan! 'E took me for every penny I 'ad! *(laughs)*

Where do you think you would be today without Meher Baba?

I don't know if anything would necessarily have changed. I can't say I'm a better person because of him, or otherwise. But the very real feeling of God's presence is what's enabled me to retain a very real sense of humility. It's not a pose that I've adopted and have difficulty keeping up. If I wanna behave like a flash bastard, *that's* whem I'm posing.

I actually do feel that I belong to this planet. I do feel that the people I come into contact with are brothers and sisters. I do feel a sense of kinship with people all over the world. And I think that must come from a universal view of creation.

There was a great line in *The Third Man,* one of the Orson Welles films, where the guy's looking down from the whirley-gig, looking at the human beings and seeing them as ants. If you suddenly feel yourself to be an ant . . .

Y'see, most people believe that what happens if you become involved in some spiritual pursuit is that you 'rise above' everything, that you look *down.* But that's not what happens! And when I hear people who talk about, Oh, I've discovered EST, man! Or — I'm into so-and-so! . . . Aah, fuck it. Just *go away.* Take your meditation and ram it up your arse.

It's the *reverse* that counts. It's feeling yourself to be actually a speck of dust. And that starts off by firstly accepting that God exists, so you can get yourself in some kind of perspective. And then accepting that some other man has the power to allow you to feel that... the principle of the Guru, or the Messiah. And once you've done that, you're ready.

It's one of the enigmas that we have to face up to: that sure, whatever you or I or anyone else in the British music buisness says about the state of the world, it's not gonna make that much difference. For fuck's sake, what difference would it make if we asked for all those ants in the Falklands who are being shot to be brought home? Nobody would take any notice. But we *do* have a responsibility of some sort.

That's why the bits of British music that excite me the most have always been the areas where people take on that responsibility, and deal with it — Paul Weller, Joe Strummer, I still think they're the best human beings. Whether or not they make the best music, whether or not they've got the best bands, it doesn't bother me. I prefer to look at them as being the hub.

And I know it's serious, and it's overt. But to me, that's important. I can't escape from what I feel: that rock demanded a much greater degree of involvement from its audience than existed at the beginning. It *tore* it out of its public. It got them emotionally involved. You went through from your little 14-year-old love affair with The Beatles, you ended up with John Lennon telling you the world's gotta change. And you can't deny that John Lennon, to some extent, did change the world a little bit.

And it doesn't matter how often somebody like Mick Jagger says, Oh, there is no such thing as the rock cultural revolution. It's happened. The world has changed.

I'm not saying that it should *be* serious. But I think it should be *taken* seriously.

Hi-Fi Markets NAD System Offer

NAD
5025 Turntable

"The best value for money . . . in the test"
WHAT HI-FI

The NAD 5025 is a semi-automatic belt drive turntable with synchronous motor and a solid 5mm rubber mat.

Celestion
Ditton 100 Speakers

"It does reach hi-fi standards . . . highly recommended"
HI-FI FOR PLEASURE

The amazing Ditton 100 offers performance plus — due largely to Celestion's unique laser vibrational research.

NAD
3020 Amplifier

"To my knowledge the NAD 3020 has no competitor anywhere near the price"
HI-FI ANSWERS

Conservatively rated at 20 watts per channel with stability down to 2 ohms. Distortion less than 0.02%.

FREE

Hi-Fi Markets are including a superb Grado FTE+1 cartridge absolutely FREE when you buy this system.

System Price £219.00

The NAD 4020A Tuner can be supplied with the above system for an additional £89.50

NAD

To: Hi-Fi Markets, Head Office, Cousteau House, Greycaine Road, Watford WD2 4SB. Tel: 0923 27737.

Please send me complete test reports and literature on the full NAD range.

Name_____

Address_____

_____

"One of the fine amplifiers of our time. Certainly its distortion, noise and other electrical characteristics could hardly be improved upon."
STEREO REVIEW

"To my knowledge the 3020 has no competitor at anywhere near the price and can be strongly recommended."
HI-FI ANSWERS

"I only hope that more manufacturers follow NAD's example and would recommend the NAD 3020 to anyone."
POPULAR HI-FI

"The NAD 3020 represents an outstanding design, both in terms of value for money as well as its generally high measured laboratory achievements, these well above its price range."
HI-FI NEWS

THE SOUND THAT'S NAD ON EVERYBODY'S LIPS

"The NAD 4020A outclasses everything else in this review."
POPULAR HI-FI

"The NAD 4020A proved to produce a better sound than its rivals."
WHAT HI-FI

"Remarkably just as good as its amplifier in sound quality."
MUSIC & VIDEO

"The NAD 4020A. . .very best sound quality possible for under £100"
POPULAR HI-FI

"The tuner and amplifier together certainly represent the best value for the money we have encountered."
PRACTICAL HI-FI

"Looking at the 3020/4020A combination I cannot name any competition at the price."
HI-FI ANSWERS

The critically acclaimed NAD range of amplifiers, tuners, receivers, cassette decks, speakers and cartridges can be seen and heard at the Hi-Fi Markets dealers listed on the opposite page.

HI-FI MARKETS

The place where people care about hi-fi

HI-FI MARKETS FANTASTIC FUJI TAPE OFFER!

Almost

30% OFF

Fuji FXII C90 Twin Pack

Make no mistake — Fuji tape is absolutely superb. It compares favourably with any of the other leading makes on the market. Fuji's new fine grain beridox coating contains smaller magnetic particles which have been more densely packed onto the tape. This has resulted in increased MOLs and improved sensitivities at both low and high frequencies. High frequency saturation is so much better that FXII is ideally suitable for recording dynamically rich music such as rock and orchestral performances. Superb cassettes at a bargain price from Hi-Fi Markets!

Normal Discount Price £3.49

Hi-Fi Markets Twin Pack Price

£2.49

HURRY ALONG TO YOUR LOCAL HI-FI MARKETS FOR THIS SUPER FUJI TAPE OFFER

Special Offer on Fuji Metal C90

Fuji Metal Tape is way out front. So much so that it gained a 'Hi-Fi Grand Prix' award in the AudioVideo International Magazine. Based on ballots from hundreds of American dealers and confirmed by a panel of leading critics Fuji Metal Tape was particularly commended for its performance consistency.

Only £2.49 each.

LONDON
Manor Park E12
698 Romford Road. Tel: 01-478 5137
London E17
6-7 Central Parade, Hoe Street.
Tel: 01-520 7277
4 High Road, Walthamstow.
Tel: 01-520 4121
London N1
88 Pentonville Road. Tel: 01-837 4416
London N7
175-177 Holloway Road. Tel: 01-607 2148
London N12
849 High Road. Tel: 01-445 1443
London N13
359 Green Lanes. Tel: 01-882 5888
London NW6
79-81 Fairfax Road. Tel: 01-328 6666
190 West End Lane. Tel: 01-794 7848
London W1
17 Tottenham Court Road.
Tel: 01-580 7731
48 Tottenham Court Road.
Tel: 01-636 2179
In-Store at Lion House
227 Tottenham Court Road.
Tel: 01-580 7383
231 Tottenham Court Road.
Tel: 01-580 3459
242 Tottenham Court Road.
Tel: 01-636 5979
48 Wigmore Street. Tel: 01-486 8263
Marble Arch W2
38 Edgware Road. Tel: 01-723 3071
London W3
86 High Street, Acton.
Tel: 01-992 4788/2305
London SE1
No 1 Cathedral Street, London Bridge.
Tel: 01-403 2255/3088
23 York Road. Tel: 01-928 6842
London SE
38 Widmore Road, Bromley.
Tel: 01-464 2260
London SE13
68 Lee High Road, Lewisham.
Tel: 01-318 5755
London SE18
162 Powis Street, Woolwich.
Tel: 01-855 8016
London SE25
79 High Street, South Norwood.
Tel: 01-653 4224
London SW7
14 Bute Street. Tel: 01-589 2586
London SW11
13 St. John's Hill. Tel: 01-223 5532

REST OF BRITAIN
Aldershot
81 High Street. Tel: 0252 20728
Amersham
16 Hill Avenue. Tel: 02403 21343
Aylesbury
8 Bourbon Street. Tel: 0296 89419
Barking (Essex)
7 Station Parade. Tel: 01-594 3626
Barnsley
40-42 Sheffield Road. Tel: 0226 5549
Bath
11 Southgate. Tel: 0225 64120/64371
Bedford
29 St. Peters Street. Tel: 0234 46058
Birkenhead
11 St. Werburgh Square, Grange Precinct.
Tel: 051-647 5626
Birmingham
35-37 Hurst Street. Tel: 021 622 2323
Blackpool
4 Deansgate. Tel: 0253 28357
Bolton
156/158 Blackburn Road. Tel: 0204 22636
Boston (Lincs)
9 Wide Bargate. Tel: 0205 62454
Bournemouth
254 Old Christchurch Road.
Tel: 0202 291524
Bradford
15-17 North Parade. Tel: 0274 391166
Brighton
57a North Road. Tel: 0273 26629
Brighton & Hove
136-138 Portland Road. Tel: 0273 723399
Bristol
36 Union Street. Tel: 0272 294183
52-54 Gloucester Road.
Tel: 0272 428248
Burnley
41 Briercliffe Road. Tel: 0282 22260
Cambridge
19-20 Market Street. Tel: 0223 312240
Canterbury
21 The Burgate. Tel: 0227 65315
Castleford (Yorks)
64 & 85 Beancroft Road.
Tel: 0977 553066
Chandlers Ford (Hampshire)
8-12 Hursley Road. Tel: 04215 2827
Chatham (Kent)
4 Railway Street. Tel: 0634 46859
Chelmsford
5-6 Cornhill. Tel: 0245 57593/64393
Cheltenham
42 Albion Street. Tel: 0242 583960
Chester
24 St. Michaels Square, Grosvenor Precinct
Tel: 0244 21568
Chesterfield
135 Sheffield Road. Tel: 0246 34923
Chichester (Sussex)
12 South Street. Tel: 0243 787562
Christchurch (Dorset)
183 Barrack Road. Tel: 0202 473901
Cirencester
37 Castle Street. Tel: 0285 4756
Colchester
49-55 North Station Road. Tel: 0206 49842
Congleton
64 Lawton Street. Tel: 02602 5649
Coventry
8 Marlborough Road, Ball Hill.
Tel: 0203 454949
Crewe
106 Victoria Street. Tel: 0270 211091
Croydon
89 London Road. Tel: 01-686 1343
352-354 Lower Addiscombe Road.
Tel: 01-654 1231/2040
Derby
12 Osmaston Road, The Spot.
Tel: 0332 380385
Devizes (Wiltshire)
17 The Brittox. Tel: 0380 6127
Dorking (Surrey)
23 South Street. Tel: 0306 882897
Dunstable
45 Katherine Drive. Tel: 0582 67750
Eastbourne
32 Grove Road. Tel: 0323 27362
East Grinstead
2 High Street. Tel: 0342 27787
Edgware (Middlesex)
8 High Street. Tel: 01-951 0590
Enfield (Middlesex)
191 Chase Side. Tel: 01-363 7981
Exeter
32 South Street. Tel: 0392 37888
Gateshead (Tyne & Wear)
7-11 Park Lane. Tel: 0632 774167
Gillingham (Dorset)
The Square. Tel: 07476 2474/2728
Gloucester
13-15 Worcester Street.
Tel: 0452 23051/20518
Grantham
85 Westgate. Tel: 0476 66301
Grimsby
71 Carter Gate. Tel: 0472 43539
Harlow, Essex
2 Westgate. Tel: 0279 26155
Harpenden
82 High Street. Tel: 05827 64246
Harrogate
8 Cheltenham Parade. Tel: 0423 61735
Harrow (Middlesex)
340 Station Road. Tel: 01-863 8690
Hastings
3 Marine Court, St Leonards on Sea.
Tel: 0424 442975
Haywards Heath (Sussex)
13 South Road.
Tel: 0444 450333
High Wycombe
4 Priory Road. Tel: 0494 35910
Hitchin
Hermitage Road. Tel: 0462 4537
Huddersfield
2-4 Cross Church Street. Tel: 0484 44668
Hull
7 Mill Street, Prospect Centre.
Tel: 0482 29240
Ilford
442-444 Cranbrook Road, Gants Hill.
Tel: 01-518 0915
Ipswich
87 Norwich Road. Tel: 0473 217217
Kettering
68 Stamford Road. Tel: 0536 515266
Kingston (New Malden)
35 High Street. Tel: 01-942 9567
Leeds
34-36 Queen Victoria Street.
Tel: 0532 449075
10 St. Michaels Road. Tel: 0532 789374
Leicester
27 Churchgate. Tel: 0533 58662
Lincoln
271a High Street. Tel: 0522 20265
Liverpool
20-22 Whitechapel. Tel: 051-709 9898
Loughton (Essex)
152 High Road. Tel: 01-508 0247
Lowestoft
44 London Road North. Tel: 0502 3742
Luton
48 Wellington Street. Tel: 0582 27785
Maidenhead
59 King Street. Tel: 0628 73924
Manchester
25-29 Station Road, Urmston.
Tel: 061 747 5181
Middlesbrough
172 Borough Road. Tel: 0642 248793
Newbury
62 North Brook Street. Tel: 0635 32474
Newcastle-upon-Tyne
33 Handysides Arcade. Tel: 0632 327791
Northampton
32A Gold Street. Tel: 0604 37871
Norwich
161 Unthank Road. Tel: 0603 22833
Nottingham
120-122 Alfreton Road. Tel: 0602 786919
Oxford
256 Banbury Road
Tel: 0865 53072/511767
19 Old High Street, Headington.
Tel: 0865 65961
Peterborough
42 Cowgate. Tel: 0733 41755
27 Long Causeway. Tel: 0733 51007
Plymouth
90/92 Cornwall Street. Tel: 0752 27600
Poole
55 North Road, Parkstone.
Tel: 0202 742706
Portsmouth
38-40 Fratton Road. Tel: 0705 822155
Preston
51 Fishergate. Tel: 0772 53057
Reading
36 Minster Street. Tel: 0734 583730
Rochdale
52 Drake Street. Tel: 0706 524652
Romford
38 North Street. Tel: 0708 268403
St. Helens
54 Bridge Street. Tel: 0744 28417
Salisbury
17 Butcher Row. Tel: 0722 22746
Sevenoaks (Kent)
118 London Road. Tel: 0732 459555
Sheffield (Totley)
172 Baslow Road. Tel: 0742 360295
Shrewsbury
12 Barker Street. Tel: 0743 55166
Slough
5 Old Crown Buildings, Windsor Road.
Tel: 0753 37021
Southampton
37 Bedford Place. Tel: 0703 28434
Southend
149 Leigh Road, Leigh-on-Sea.
Tel: 0702 79150
Stamford
9 Red Lion Square. Tel: 0780 2128
Sunderland
20-22 Waterloo Place. Tel: 0783 57578
Swindon
91-92 Commercial Road.
Tel: 0793 28383
Taunton
2 Crown Walk, High Street. Tel: 0823 51682
Tunbridge Wells
67 Grosvenor Road. Tel: 0892 21069
34 Mount Ephraim. Tel: 0892 31543
Uxbridge
278 High Street. Tel: 89 33474
Warrington
106 Bridge Street. Tel: 0925 36215
Warwick
Wharf Street. Tel: 0926 493796
Watford
68 High Street. Tel: 0923 26169
Wednesbury (West Midlands)
1 Upper High Street. Tel: 021-556 0473
Wilmslow
5 Swan Street. Tel: 0625 526213
Windsor
43 King Edward Court. Tel: 95 56931
Witney
29 Corn Street. Tel: 0993 2414
Woking (Surrey)
27 Chobham Road. Tel: 04862 4926
Wolverhampton
11 Salop Street. Tel: 0902 23980
Worcester
43 Friar Street. Tel: 0905 25740
Worksop
39 Carlton Road. Tel: 0909 87762
York
7 Davygate Arcade. Tel: 0904 51712

SOUTH WALES
Cardiff
13 Kings Road. Tel: 0222 28565
Milford Haven
90 Robert Street. Tel: 06462 4078
Swansea
31 Oxford Street. Tel: 0792 54747
Tredegar
88 Commercial Street.
Tel: 049525 2288/2218

SCOTLAND
Aberdeen
441-445 Holburn Street. Tel: 0224 25713
Ayr
115 High Street, Central Arcade.
Tel: 0292 264124
Edinburgh
34 Northumberland Street.
Tel: 031-557 1672
Glasgow
14 The Toll, Clarkston.
Tel: 041-638 8252
Glasgow Central
340 Argyle Street. Tel: 041-221 8958
Inverness
1 Greig Street. Tel: 0463 220440

NORTHERN IRELAND
Belfast
85 Royal Avenue. Tel: 0232 29907/41331
Fountain Centre, College Street.
Coleraine
21 Railway Road. Tel: 0265 52843

EIRE
Dublin
2 Wynnfield Road, Rathmines.
Tel: 0001-979216

ISLE OF MAN
Glen Vine. Tel: 0624 851437
55 Bucks Road, Douglas.
Tel: 0624 23090

CHANNEL ISLES
Guernsey
Rue de Marais, Vale. Tel: 0481 55573
Jersey
69 King Street, St. Helier.
Tel: 0534 21735

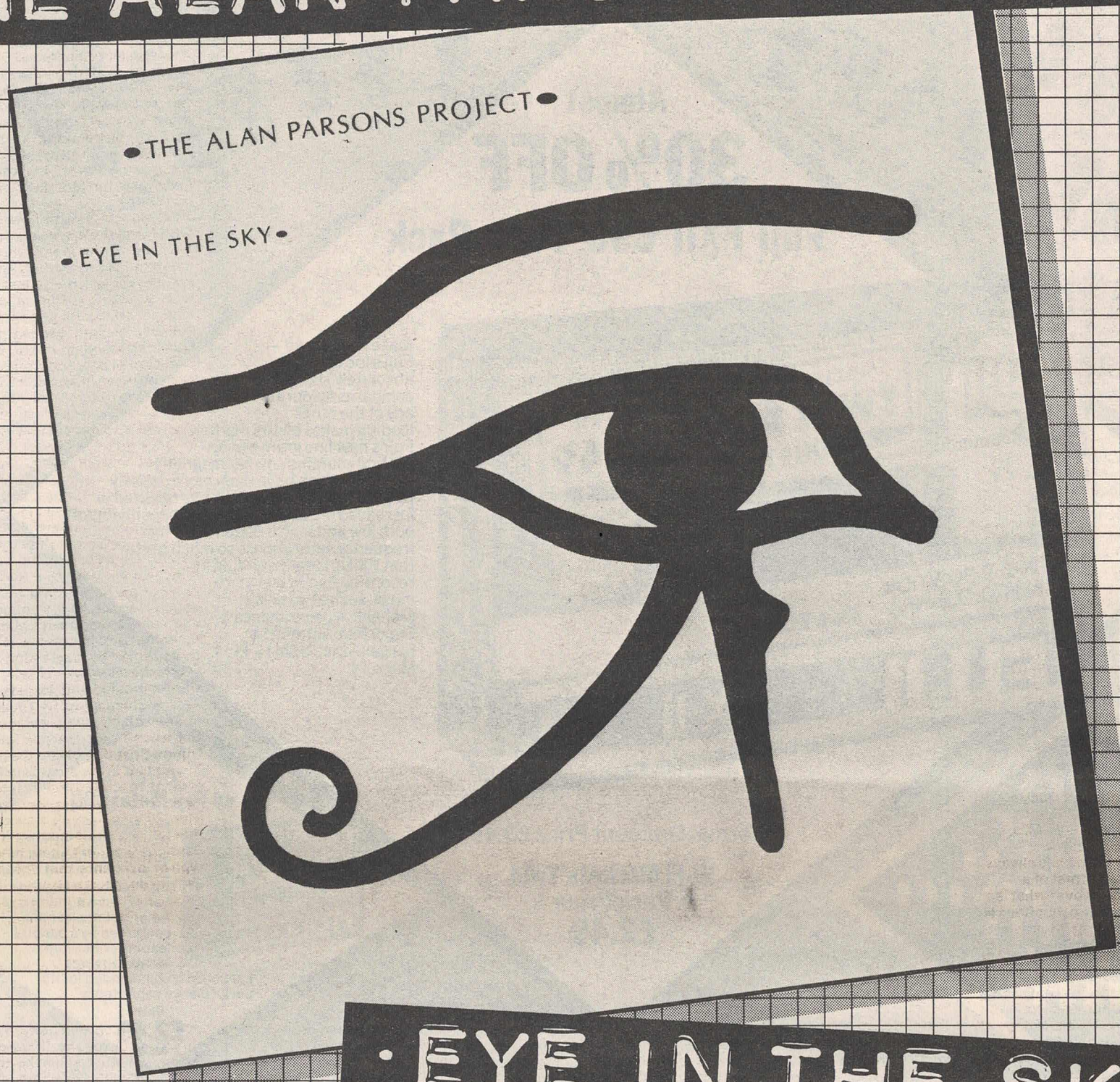
BARCLAYCARD VISA · Ask for your Hobbycard · Instalment Plan

Head Office: Cousteau House, Greycaine Road, Watford, WD2 4SB. Tel: 0923 27737
All prices quoted in the Hi-Fi Markets advertisements are correct at time of going to press (3/6/82) but may be subject to change without notice due to fluctuations in Manufacturers' prices.
All Prices include VAT @ 15%

HI-FI MARKETS

The place where people care about hi-fi

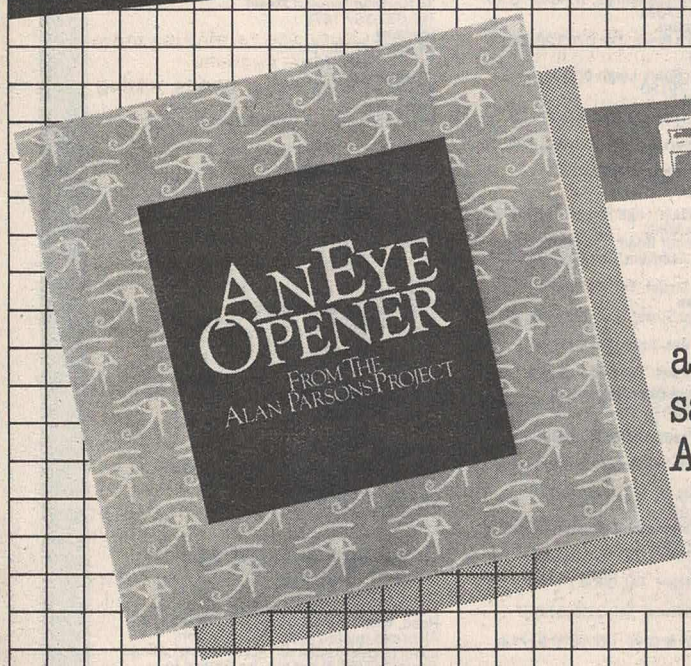
THE ALAN PARSONS PROJECT



EYE IN THE SKY

ONLY 3.49. LIMITED QUANTITIES ONLY

ALBUM OR CASSETTE.



FREE FLEXI EYE OPENER.

Pick up any album or cassette at the HMV shop and you'll get a free flexi sampler of a great new album from The Alan Parsons Project.

We think you'll find it's an eye opener. So ask for yours now. At the HMV shop.

the HMV shop

All offers subject to availability.

363 OXFORD ST. (NEXT TO BOND ST. TUBE) TEL: 629 1240. BEDFORD: SILVER ST. TEL: 211354. **BIRMINGHAM:** NEW ST. TEL: 643 7029. **BOLTON:** EXCHANGE STREET TEL: 394934. **BRADFORD:** CHEAPSIDE TEL: 28882. **BRIGHTON:** CHURCHILL SQUARE TEL: 29060. **BRISTOL:** BROADMEAD TEL: 297467. **COVENTRY:** HERTFORD ST. TEL: 21001. **DERBY:** ST. PETERS ST. TEL: 364700. **EDINBURGH:** ST. JAMES CENTRE TEL: 556 1236. **ENFIELD:** CHURCH ST. TEL: 363 0184. **EXETER:** GUILDHALL SHOPPING CENTRE TEL: 35804. **GLASGOW:** UNION ST. TEL: 221 1850. **GLOUCESTER:** KINGS WALK TEL: 32231. **HULL:** WHITEFRIARGATE TEL: 226160. **LEEDS:** TRINITY ST. TEL: 35598. **LEICESTER:** KEMBLE SQUARE TEL: 537232. **LEWISHAM:** RIVERDALE TEL: 852 3449. **LIVERPOOL:** LORD ST. TEL: 708 8855. **LUTON:** ARNDALE CENTRE TEL: 35290. **MANCHESTER:** MARKET ST. TEL: 834 9920. **NEWCASTLE:** NORTHUMBERLAND ST. TEL: 27470. **NORWICH:** HAYMARKET TEL: 25490. **NOTTINGHAM:** BROADMARSH CENTRE TEL: 52841. **NOTTING HILL GATE:** NOTTING HILL GATE TEL: 229 1476. **OLDHAM:** TOWN SQUARE SHOPPING CENTRE TEL: 6337332. **PLYMOUTH:** NEW GEORGE ST. TEL: 20067. **PORTSMOUTH:** COMMERCIAL RD. TEL: 29678. **SOUTHAMPTON:** BARGATE TEL: 32654. **STRATFORD:** BROADWAY TEL: 555 0312. **STOCKTON:** HIGH ST. TEL: 66174. **SUNDERLAND:** HIGH STREET WEST TEL: 41267. **SUTTON:** HIGH ST. TEL: 6420084. **SWANSEA:** THE QUADRANT CENTRE TEL: 462094. **WOLVERHAMPTON:** THE GALLERY, MANDER SQUARE TEL: 29978.

LPs

COLD WIND IN JAMAICA

BLACK UHURU

Chill Out (Island)

UM . . . OPEN mouth, insert foot. Just last week, I was noved by an uninspired and slipshod set of performances on a thoroughly mediocre Joe Cocker album to suggest that it was time that Sly Dunbar and Robbie Shakespeare took a nice long break from onerous session duties, topped up the creative juices, regenerated, etc, etc. It seemed — from said Cocker Album — that their collective inspiration had worn decidedly thin.

Well, that goes to show just how much I know. The sweet, tight and sticky soul grooves they turned out for Gwen Guthrie's album should have tipped me off, and 'Chill Out' makes it absolutely unambiguous: when confronted with an assignment which gets them interested and involved, Sly Drumbar and Robbie Basspeare aren't just the hardest rhythm section you can hear anywhere in modern popular music, but also a nonpareil production team. 'Chill Out' contains some of the best music that Dunbar and Shakespeare have thus far concocted to frame the pronouncements of Michael Rose and the harmonies of Duckie Simpson and Puma Jones.

To say all that means to say all this: Michael Rose's current batch of songs are, unfortunately, not much cop. Rose has always gone in for the Burning Spear format of a lecture/chant delivered modally over what is basically a one or two-chord vamp, but Rose is not remotely in Spear's class as an improvising vocalist, and it says a great deal for the collective ingenuity of Sly and Robbie that they've kept Uhuru music interesting this long. After all, they've had to arrange the same song ten different ways for each Uhuru album.

Black Uhuru currently enjoy the patronage of The Rolling Stones, who probably respond to the most notable Uhuru qualities because they share them: a physically active posturer up the front and a very serious rhythm section at the back. The Stones' previous reggae protege was the stern-faced macho Dread Peter Tosh, who probably appealed to them for similar reasons.

Uhuru — and Rose in particular — are rockist reggae aimed at the Marley Gap, which won't wash either musically or spiritually. Musically it's not on because Marley was an inveterate consumer of '60s American pop-soul and therefore wrote songs with exceptionally lovely and adroit melodies and chord sequences, whereas Rose sticks to the aforementioned African.style modal chants. Spiritually it falls short because Marley came from Rasta with a message to the world of truths and rights, and Rose stays parochially Rasta; he lacks that necessary universality and — like Tosh — comes across complacent and insular.

Still and all: 'Chill Out' is getting and will continue to get turntable time in I and I dwelling because of the extraordinarily powerful atmosphere of tension and disquiet that Dunbar and Shakespeare concoct around the songs. The title cut — a New York fable which, with lines like *"cool runnings in a Brooklyn / mean machine in a Queens"*, should certainly not displease the Brooklyn dreads — and 'Darkness', which follows, are cold to the bone. Even on 'Right Stuff' with its reggae-disco-Bo Diddley beat and faintly comic Vocoderisms, you cannot escape, despite side two's admonition to *"stick you neck right out, they won't get you, fleety foot."* 'Fleety Foot' also blends some angry funk jabs with some urgent soloing to create one of Shakespeare's most memorable recorded performances.

Rose and Company, therefore, don't seem to have grown much since the current trio made their debut on the selection of singles collected on Virgin's 'Showcase' album, but 'Chill Out' represents a peak in Sly and Robbie's creative work in reggae music. It is conceivable that 'Chill Out' will be bought — after The Rolling Stones' Wembley concerts — by people who have never previously purchased a reggae album, and some of the sounds on this album should definitely create a disturbance between their ears.

Charles Shaar Murray

Michael Rose — *Pic: Pennie Smith*

ELFIN EFFICIENCY

TOYAH

Changeling (Safari)

OPPRESSED BY the ordinary — and her own spectacular ordinariness — Toyah, bless her, keeps on declaring passionately that the *extraordinary* exists. Fundamentally good natured, completely non-cranky, a conformist in the sweetest kind of way, the lady Hayot forces upon herself an unlikely and confused romantic pessimism — "The most merciful thing in the world", she tries to say, "is the inability of the human mind to correlate all its contents."

All her songs — and they bleed into the world with formidable consistency — are based on the basic lore or legend that this world was inhabited at one time by another race who in practising black magic lost their foothold and were expelled, yet live on outside, ever ready to take possession of this earth again. Those of you who recognise the saggy skin of HP Lovecraft hanging around the tubby Toyah waist are of course correct: Toyah bursts open and collapses in on herself in a terribly vain attempt to mimic Lovecraft's "guerrilla warfare against civilisation and materialism". Life, she wants so much for everyone to believe, is for her a hideous thing — when really she's truly the contented cat.

At times during 'The Changeling' it seems as if Toyah is cultivating a defiant self-mockery, as if she is totally aware of her own delightul phoniness — there are glimpses of someone at work setting themselves up as a perverse pop-art object and taking a surrealist delight in watching people's over-serious response to it. Most of the time, though, it's obvious that Toyah is a daft, happy young girl who is beginning to seriously believe that she has a meaning all of her own — 'the world can be transformed by play-acting and ideals.'

Whichever way — cheeky and knowing or simple-minded and desperately over-ambitious — 'The Changeling' by Toyah reaches the type of irresistibility her previous LPs never did: of the second-rate new pop entertainers, Duran Duran, Spandau Ballet, Classix Nouveaux, it is Toyah that is the most likeable, because her arrogance is beautifully stated and maintained, never limp. The best song on the record, 'Run Wild, Run Free', is classic Toyah: massively over-compensating, done in a way Bauhaus wouldn't know how, and featuring a type of arrogance that doesn't cause titters as it usually does but a strange dizziness: *"I'm devious / I'm small / I'm impeccable / I'm a warrior / I'm immaculate / I'm imperial / I'm unique / I'm inscrutable / I'm gonna break free."*

Now that's lovely. I could almost believe her.

Paul Morley

Mari Wilson, in tears — *Pic: Adrian Boot*

IT'S FABLON GEAR, MAN!

VARIOUS ARTISTS

A Young Person's Guide To Compact (Compact)

MOST '80s music so far lauded to the peaks of popular support insinuates itself as a cleverly crafted blend of artful evocation and half-hidden symbols of bygone genre; the good old glamour of archetype and myth. So we've had depressed androids, spurned matinee idols, leatherette Berlin queens, ickle rag dollies and prohibition low-lifers holding their cigarettes *just so*. The good ones — ABC, Human League, B52s — possess a dimension which gives them distance from the imagery they steal. While the ordinary or irritating are too busy straight-acting their chosen parts to actually use them as mechanisms for *saying* something. Hello Adam, Marc and Clare!

The private world portrayed by The Compact Organisation belongs in the Great Contemporary Rehash. But they expose their inspiration (the Swinging Sixties with all its regalia) in a manner both direct and overt, *and* refracted through a prism called Fun. Compact isn't, in the end, pretentious. It *is* often empty camp, but there's a certain silliness and glee just denting the conceptual varnish, which manages to save this, a rather bloated stunt, from being just another smug intellectual jaunt; all jolly clever and arty, with absolutely no teeth at all.

For ten or eleven quid, you get a pink box about one inch deep, decorated with ultra-tacky, early '60s Fablonesque designs. Inside there's two compilation LPs containing work by seven Compact performers, one single by label supremo Tot Taylor, plus wads of thoroughly normal promotional photos, posters, postcards, an introductory letter (*very* Martin Fry, that one) and a badge. I couldn't tell if half these bits were going out on sale, or just the result of a generous press-hand-out policy; but yes, it *is* all part of the stuff upon which the Compact fantasy turns.

It's the type of thing people get impressed by, and the moral is: never lavish a mere marketing strategy with respect or awe. (I'm still amazed by the orgy of tripe proclaiming the worth of 'Music Of Quality And Distinction', an album of tame versions of largely unspectacular songs. The message seemed to be: never mind verve or vision, plebs. Just appreciate the New Leisure Concept. If you're *clever* enough). No. Witty ones are a good game and nothing more. Concentrate on the artists. What have they to offer?

Mari Wilson and Virna Lindt are Compact's two 'star' figures, and, with respectively zest and humour, save the label from itself, to fight another day. Mari is not front page news, but you can't deny her straight-ahead sauce, and her desire to sing strong songs, offering more than just pastiche. Meanwhile, anyone getting *serious* about Virna's 007-icy-enigma cartoon is clearly missing the point, and may need their brains syringed.

Then we have secretly-sexy music-mistress ballads from Cynthia Scott; sci-fi daftness from Popheads; more espion agisms and consumer jokes from Taylor; teen cut-outs from Shake-Shake; and wooden US suburbanisms from The Beautiful Americans.

Aside from Mari, all concerned are dressing up in suitably authentic flotsam for the purpose of larking about. There's very little here that's startling or moving, the 'package' is pretty moderate even on its own terms, and the albums aren't really compiled to please the ear.

Taken as a party game of trivia and trappings, Compact are OK. As an academic in-joke they stink; but in the end their songs are just fun enough for redemption. The label should trash the Theory Of Trash, go for wit and skill on 45, and snort at any party that would hold them up as 'Art'.

Dave Hill

£2.99

OF THE PRICE OF THE PRICE OF THE PRICE OF TH

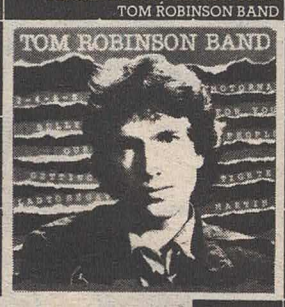
Fame

THE NEW RECORD AND CASSETTE LABEL FROM EMI

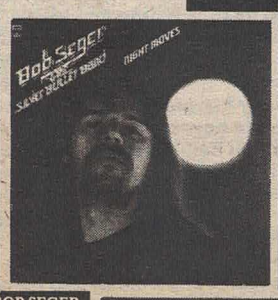
ORIGINAL ARTISTS
ORIGINAL RECORDINGS
ORIGINAL QUALITY

FA 3030 THE BEST OF STEVE MILLER
1968-1973

FA 3028 TOM ROBINSON BAND
TOM ROBINSON BAND



FA 3008 HAWKWIND
MASTERS OF THE UNIVERSE



FA 3022 BOB SEGER
NIGHT MOVES

FA 3011 DEEP PURPLE
DEEP PURPLE IN ROCK

FA 3001 THE STRANGLERS
IV (RATTUS NORVEGICUS)

FA 3003 ELO
ELO 2

FA 3002 WHITESNAKE
TROUBLE

Dr. Feelgood

Down By The Jetty

FA 3029 DR FEELGOOD
DOWN BY THE JETTY

FA 3009 MOTORHEAD
ON PAROLE

ALSO AVAILABLE

FA 3006 OLIVIA NEWTON-JOHN
MAKING A GOOD THING BETTER
FA 3004 BE-BOP DELUXE
SUNBURST FINISH
FA 3005 T REX
SOLID GOLD
FA 3007 BEST OF STEVE HARLEY
FA 3010 CLIFF RICHARD
I'M NEARLY FAMOUS
FA 3012 DR HOOK
SOMETIMES YOU WIN
FA 3015 LINDA RONSTADT
LINDA RONDSTADT

FA 3013 ANNE MURRAY
SNOWBIRD
FA 3014 CAROLE KING
PEARLS
FA 3016 THE BEST OF THE BAND
FA 3017 GENE VINCENT
GREATEST
FA 3018 BEACH BOYS
PET SOUNDS
FA 3019 VERY BEST OF EDDIE COCHRAN
FA 3020 DEL SHANNON
LIVE IN ENGLAND

FA 3021 BOBBY VEE
SINGLES ALBUM
FA 3023 DON McLEAN
AMERICAN PIE
FA 3024 HELEN REDDY
I AM WOMAN
FA 3025 JUICE NEWTON & SILVER SPUR
COME TO ME
FA 3026 THE BEST OF TAVARES
FA 3027 MINNIE RIPERTON
MINNIE

AVAILABLE FROM ALL GOOD RECORD SHOPS

£2.99

Kim Wilde *Illustration: Ian Wright*

BORN TO BE TAME

KIM WILDE

Select (RAK)

ABSOLUTELY FLAWLESS. There isn't a single wrong step on 'Select'. It's sparked and polished to every last nuance of design. It stands as some kind of zenith of '80s reactionary pop: radiantly silver, the dazzle so intense you could almost fear for your ears turning to ash as it flips glibly from track to track, unfolding like a preset jukebox.

For a start there's 'Ego', a familiar (of course!) 'You're So Vain' sort of song made needle-sharp by a synthesised trampoline bounce that solidifies into straight midriff punches at the key (hook-moments). It leads to the surrogate mysterioso wild-in-the-neon-streets exposition of 'Words Fall Down', lit by the same looming skyscraper keyboards and wheeling on the same tick-tick-tick doomdrum rhythms, and by the time 'Action City' has explored its somewhat limited brief — vicarious kicks in a Huxleyan child's scenario — you realise what Ricky Wilde is doing. He's constructing a cosmetics counter of contemporary pop.

Stroll on by and sniff each of the same bottles. Along the line we have an impeccable reprise of 'Empire State Human', brushed and blown up into something called 'Just A Feeling'; a blank kewpie doll pliancy in 'Take Me Tonight' and 'Can You Come Over'; and a narrative piece in 'Chaos At The Airport' which isn't a far urbanised remove from a country tragedian's yarns. But there's no need to detail all the sources.

Of course, Wilde has done his homework well, While every track on the record has this protective all-over sheen of electronics — Wilde listens diligently to his radio — they are all sewn to what serves as the classic pop construction. Any of the songs can act as a hit single, although that shouldn't bestow any gleaming excitement of NEW POP THRILL on what is a flat, emotionally neutralised collection.

Because despite their pristine perfection, Wilde cannot instill any resonance into his productions. With every fold smoothed out and all glimmers of idiosyncrasy or adventure extinguished Wilde had relied on his father's memories — a rock'n'roller's primer on the success points of a pop tune — to fashion the anatomy of every song. It renders 'Action City', for example, as a facelift, not a genuine creation. When set against the extraordinary sophistication of Horn's work on 'Give Me Back My Heart' Wilde structures are made to seem childishly plain.

'Select' must go down as an excellent opportunity hopelessly missed. It was open to Wilde to involve an irony in the record that could have simultaneously suckered the usual clamour for a bleach siren in modern dress and provoked a reappraisal of this singer's actual function inside the music — which might have seemed cruel to the girl but would have been scarcely any less demeaning than the role she has to play here. Instead, Wilde has believed every word he's read about his sister and has let it all influence him in the most obvious and insipid ways.

But why should he worry? There's plenty of hits here.

Richard Cook

THE

VARIOUS ARTISTS

Lost Soul, Vols. 1-3 (Epic, import)

THERE'S A tendency amongst the kind of hipsters who live on a steady diet of pot, Pigbag, General Saint, etc, to think of Soul, "soul" in the Stax sense, as some exclusively 1960's phenomenon. As black pop music before 1970, before disco, before funk.

Even those lads who suddenly last summer fancied themselves as ageing "soulboys" seem to be unaware that between 1970 and 1975 there was something other than Street Funk coming off the streets of Black America.

To rediscover "soul" does not mean, as it meant to the cultists of the Northern variety, to fetishise it as some obscure alchemical narcotic — attractive though the idea might seem. What it does mean is resisting the easy equation of soul with dance which blindfolds so many potential neophytes. Part of the inheritance of last year's funk fad is an inability to appreciate the great soul voices unless they're carried by an identifiable, physically accessible beat. Of course you *can* dance to Al Green, only sometimes it's nicer just to lie back and melt.

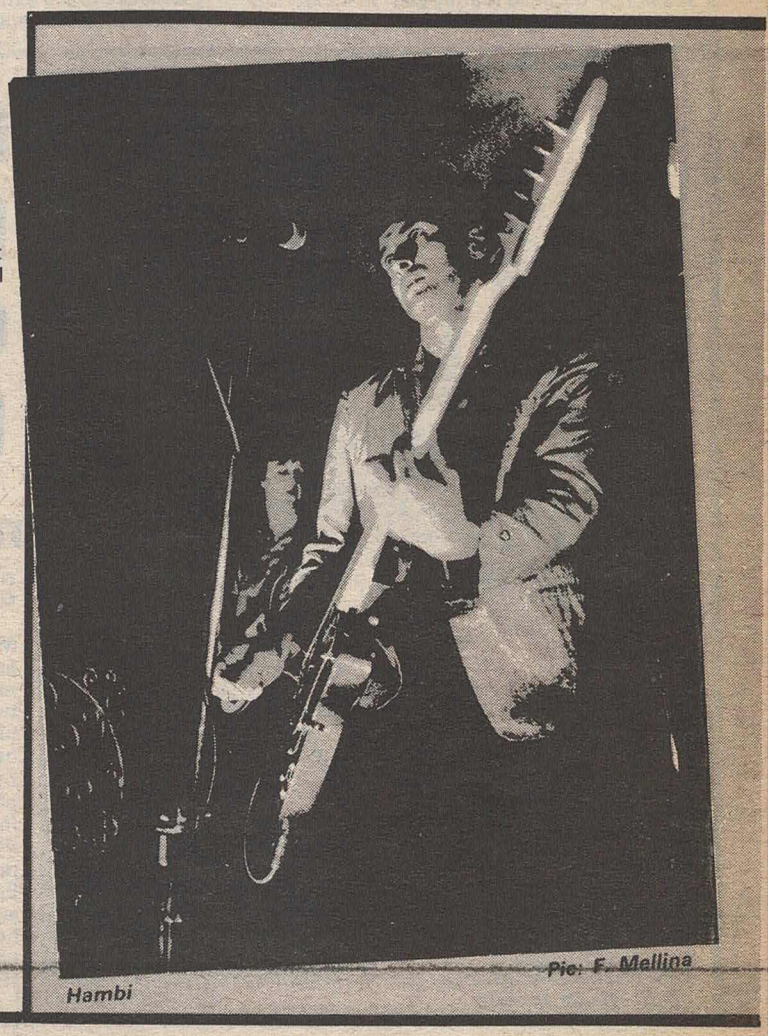
One company to have stood outside the club-footed funk orientation of the British soul scene is of course, Charly Records. In releasing a steady stream of grade-A archive soul — from nearly all of Swamp Dogg's independent productions (Doris Duke's 'I'm A Loser', Irma Thomas's 'In Between Tears', Solomon Burke's 'From The Heart') to

BRYGADA KRYZYS

Crisis Brigade (Fresh)

'CRISIS BRIGADE' sounds like a great rebel anthem from a great rebel band. Wrong. 'Crisis Brigade' *sounds* like a polish Wayne Barrett barking over The Beat. (Punkski reggae party.) What it *is* is another attempt by Brygada Kryzys and friends to find fame and royalties and be loved by everyone.

Where Kryzys, the band's forerunners, were consistent and outspoken opponents of scummy Stalinism, Brygada were consistent only as



Hambi *Pic: F. Mellina*

PLEASURE OF THE PAIN

essential compilations like 'Southern Soul Belles' — with, I suspect, plenty more to come, they've seen more justice done to this appallingly neglected phase of soul than possibly any other company in the field.

'Lost Soul', then, arrives on import to join the select elite of records like Betty Harris's 'In The Saddle', Jerry Butler's 'Up On Love', and the brilliant Dutch Charly imports 'Deep Soul Ballads Vols. 1 & 2'. Already 'Lost Soul' ranks pretty highly, having made available again thirty records which weren't hits, whose profound beauty could not be

Fontella Bass

measured by commercial success.

From the opening cut, Brenda & The Tabulations' 'One Girl Too Late' (1973) — a Van McCoy production that rates alongside his absolute best — to the closing one, Mattie Moultrie's volcanic rendering of 'That's How Strong My Love Is' (1966), all three volumes of 'Lost Soul' are packed deep with music of directness, economy, and intense emotional range.

For the record, and for some instances, there's a trio of pearls from the incredible Gwen McCrae (wife of George), including 'Lead Me On' though sadly not her 1974 '90% Of Me Is You'; and two each from the Tabulations, ZZ Hill (whom Swamp Dogg had earlier produced on Mojo), the fine Essence, and last but far from least, Bobby Womack. Womack's in his most insouciant Satchmode on 'A Little Bit Salty' and simply gorgeous on the riposte to Gil Scott-Heron) 'Home Is Where The Heart Is' while on the beautiful Willie Henderson-produced 'Sweet Fools', Essence sound like a marginally gruffer Delfonics.

There's hardly a low point on all six sides, but for what it's worth my prime crushes are Howard Tate's blissfully bitter 'Ain't Got Nobody To Give It To' (1974, prod. Jerry Ragovoy), which is as good as Billy Ocean's 'Night', Fontella Bass's shimmering 'Soon As I Touched Him' from as late as '77 (prod. Michael Zager), The Soul Children's 'Finders Keepers' (1975, a year after their ecstatic 'Love Makes It Right'), and the previously mentioned 'One Girl Too Late', which epitomises McCoy's deft production techniques as immaculately as his production on Gladys Knight's 'Baby Don't Change Your Mind' five years later.

The superlative line-up of singers should in itself be hard enough to match: apart from those already listed you've got Tyrone Davis, Betty Lavette, Bill Coday (with the ultra-fabulous 'Back To Collect'), Jackie Moore, Mavis Staples (on the Staples' 1968 version of 'Crying In The Chapel'!!) — and even Don Covay from 1961 doing his

Betty Lavette

very best Ben E. King impersonation on 'See About Me'.

The Covay track is actually one of only four songs from the '60s on all three records. 'Lost Soul's principal period is '70 - '75, and the soul here isn't Stax or Tamla, it isn't the blues, it isn't even the steamiest Southern sound of that time. Nor again is it the sickly-slick corporation black muzak of 1982. 'Lost Soul' is SOUL, not so deep you'd lose your arm in it but deep enough to give that old heart of yours a long, luxurious bath of tears. This is music that was frankly too sublime to penetrate a commercial vacuum dominated by the likes of The Stylistics (who in any case had their moments!), music too sensual and heavenly-sweet to win a mass audience. Ultimately, to this day, it is music that COMES CLOSER and MOVES DEEPER than Adam or ABC, Ray Parker or Patrice Rushen. But do you care enough?

"What it is to be a stranger in this unfamiliar land . . ." wails Gwen McCrae in 'Lead Me On', and what a personal revelation it might prove to be for you, and you too. As introductions to forbidden emotion, neither bursting, exultant joy as Fontella Bass's on 'Soon As I Touched Him', not such exquisite distress and frustration as Howard Tate's on 'Ain't Got Nobody', are likely to swim into your ken a second time.

These voices cry inside one's own cage of a body, sting with the beauty of pain and the pain of beauty. If ever your soul responded to the breathtaking elegance of Dionne & The Spinners' 'Then Came You' (1974) then your lost lover has left a message on Epic's desk.

I love this music of love, it's my deepest being. The truest love can only be grief and madness and darkness, and, as the most bitter sweetness a lover could taste, this music is love's clearest and hardest and most heartrending voice.

And for lucky fan Gavin Martin, an extra-special treat in Gwen McCrae's version of . . . yup, 'Ain't Nothing You Can Do'. There ain't. Come and reclaim your rightful pain.

Barney Hoskyns

---

political liggers, securing in the process a state record contract in Poland and a name *over here* as real-threat rebel rockers, the soundtrack to Solidarity. The truth is, their opportunism makes them worse rebel chic than The Clash ever were, their manager makes Bernard Rhodes look sharp as a Bolshevik — Brygada would play a legalise abortion benefit in the morning and a gig for Archbishop Glenz that same evening if they thought it'd sell records.

Not one mention on the sleeve of Solidarity or the hundreds of trade unionists, victims of a failed revolution, banged up or killed since December, just liberal credits for their urchin children and ingratiating pleas to help the Polish 'needy'. And Fresh are pushing these cruisin' opportunists, made-up dolls in Brezhnev's pay, as the soundtrack of revolt? Bah! Brygada Kryzys are a pretty-boy pop group.

The soundtrack of revolt, of Solidarity, of the saddest and most magnificent two moments in post-War years, is the sound this week in Warsaw of tear-gas and tanks and another, uglier, band.

X. Moore

THEATRE OF HATE

He Who Dares Wins (Burning Rome)

THEATRE OF Hate, through no particular defect of their own, happened to hit one of my biggest blind spots when they first chose to announce their proud, pugnacious presence a couple of years ago. The 'Legion', 'Rebel' and 'Nero' singles passed me by, as did their rugged live debut album, and I consigned them to that torpid progressive punk pit that also caged the likes of Peter Murphy and the Joke.

But then I was diverted and eventually drawn in by this Theatre. The initial attraction lay not so much in the music — still a rather forlorn, foggy thrash — but in Boy Brandon — the look, the electricity, the attitude and the underlying concern.

There was a depth to Theatre Of Hate that set them apart. Beneath the punky thrash and the peroxide flash, there lay both a purposeful morality and an elemental hint of magic and mystery. The biggest stumbling block remained the lumpy desolation of their music, but even that began to change dramatically for the better with the 'Westworld' album and single and now 'The Hop'.

And so to a second live dose of the Hate heroics, an album recorded onstage in Berlin last September and now afforded a budget release (£2.99) on Burning Rome to counter the exorbitantly-priced German import copies which have been worming their way into British record racks.

Confusingly given the same title as the band's original live LP, cut much earlier at the Leeds Warehouse, 'He Who Dares Wins' contains nothing not already available in some other format to the Hate hardcore — 'Original Sin', 'Incinerator', '63', Rebel' and 'Legion' were all on the first live album, 'Westworld', 'The Klan', 'Conquistador' and 'Judgement Hymn' all cropped up on the studio set while 'Poppies' was featured on the recent *NME* 'Jive Wire' cassette.

Where this second instalment succeeds is in capturing the brutish violence of a Theatre set with a clarity the Leeds LP only hinted at. It focusses their fumbled but passionate pulsebeat into something approaching a coherent whole.

Away from the delusions of baroque grandeur which seem to sometimes afflict the band and their producer Mick Jones in the studio, Theatre of Hate here stand naked with both their malevolent fury and their musical flaws fully exposed to the listener.

The gory glory of vocalist Brandon, guitarist Duffy, bassman Stammers, saxist Lennard and drummer Rendle is caught at its finest on the three tracks which bring the set to a furious finish at the close of side two, '63', 'Rebel' and 'Legion', the latter, with its bleating sax and buzzsaw bedrock, sounding like a meaner, meatier X-Ray Spex.

But Theatre still have their shortcomings, often playing safe when it would be infinitely more rewarding for them to chance their arm by moving away from the unremitting guitar barrage: 'The Klan', 'Poppies' and 'Incinerator' in particular are thick and laboured, 'Westworld' lacks the fluency and finesse of the single version, and the LP as a whole sorely misses the slower, more sensual tracks such as 'Love Is A Ghost' and 'Anniversary' that helped to *pace* the studio album so effectively.

As a document of where Theatre Of Hate were nine months ago, 'He Who Dares Wins' is value - for - money fan-fare. As an indication of where they could be heading, the brooding magnificence of 'The Hop' is fair warning. As far as Brandon is concerned, it seems that the best is yet to come.

Adrian Thrills

HAMBI: DEXTROUS?

HAMBI AND THE DANCE

Heartache (Virgin)

DESPITE A meticulous modern veneer, Hambi And The Dance's generally likeable debut album is ultimately one more tribute to pop/rock's remarkable scope for re-furbishing its regular repertoire of chords, tunes, traumas, euphorias and torrents of tearstains.

Ardent Scouser Hambi is very much the old-fashioned, spurned 'n' tormented lover, clawing frantically and wailing fatalistically at a range of actual or metaphorical bedroom

Imagined in their raw form, Hambi-songs are the type of coursing emotional epics which (for the sake of argument) Graham Parker approached when at his best. Parker, though advanced, was pretty much trad R'n'B. Hambi's little dramatic surges are set amongst the presentation values of 'now', voguishly coated in a bright, sometimes *garish* Mick Glossop production, which complements nicely the lurid dayglo sleeve. The result, a rush of cascading keyboards, guitars and drums, sounds like a drawer of cutlery hitting a parquet floor. It's well-suited to Hambi's classic style, and sometimes you get this whiff of a Morton or a Spector thrown forward a generation and a half, and lined with a good deal more upset and pain.

What gives Hambi his little hint of the unique is his breast-bursting vocal style. Such ardour in one so small! Described as a *"Greco-Scouser"*, our man delivers in that singularly Grecian overblown balladeering manner, eyeballs bursting, passion pouring from every pore. For Hambi, existence is a cavalcade of tragic dilemmas, where every woman is up there on a pedestal beyond his reach, each day is haunted by suspicion and doubt, and each hour brings a fresh scenario soaked in Dismay.

At his best, Hambi creates marvellous melodrama from it all. The highlights are the hand-wringing futility of 'Time After Time'; the paranoid cosmetic-funk of 'Standing In The Rain'; and the chiming rush of resignation that is 'Too Late To Fly The Flag'. These songs don't present great originality or special vision. But they show that Hambi knows about Heartache; and how to lay that heart bare.

Dave Hill

LIGHTNING STRIKES

Ph.D.

Ph.D. (WEA)

JIM DIAMOND is a product of the breast-beating school of British rock-singers — Daltrey macho, Chapman Quaver, and teeth-clenchingly precise enunciation of the lyric's pearly profundities. Tony Hymas wields the baroque arsenal of keyboards in glutinous homage to The Who's 'Sister Disco'.

The treatment is as bombastic as the songs are pitiful — ersatz emotion, glib tricksiness and overweening self-importance. Phucking dreadful.

Mat Snow

YOUNG AND RICH

A Record Named Bob (Ignorance Thru Research)

CANUCK COMEDY duo present spoof radio show in Firesign Theatre mode, but lacking Firesign's wholeness of vision; instead, they opt for shorter, supposedly satiric barbs *a la* National Lampoon. Fine, except that they're not in the least funny. Not so much Young and Rich as old and hackneyed.

Andy Gill

NEW ASIA

Gates (Situation 2)

AN A-Z of New Asia: pillage the rock supergroup ethic of Asia and transpose onto predictably stone-cold postures of nouveau cultish mystique; treat every instrument for that ideal head-in-a-bucket-of-water sound; give 'em enough dope (Phil Manzanera guests on guitar); weigh down the drumming to death beat standard and decorate with the obligatory percussive tinkle; inject a programmed compendium of synthesised screams and complete the icing on a freeze-box of sound with gargled bleary-eyed chanting. 'Gates' is a must for 4AD and Situation 2 devotees but invariably a predictable, continental-size bore for the rest of the world.

Amrik Rai

JON ANDERSON

Animation (Polydor)

THE HOBBIT of Accrington is mercilessly exposed without the bravura pyrotechnics of Yes or Vangelis to support, or obscure, him. His aspirations are manifestly to reveal and inspire. He would very much like his listener to be borne aloft by a host of angels to sit at the right hand of Jon. But that multi-tracked falsetto, mouthing inanities against a bland backdrop of headband sessioneering by the yard, merely induces a state of transcendental yawning.

Beatific optimism is no excuse for saccharine, bumbling, humourless sentimentalising. 'Animation' should be suspended.

Mat Snow

VICARIOUS ARTISTS

Walkin' After Midnight (Saint Germain)

'WALKIN' AFTER Midnight' sees some turgid, insomniac Belgian hippie who's run out of acid indulging in bad habits in the early hours of the morning and masquerading as a compilation album. 'Walkin' After Midnight' tinkles and farts, only perking up for the two Texas Tornados rip rig rockabilly tracks and the babbling party soundtracks of The Kim Novaks. Elseways, the only thing that shines on this album is the cover. — if Saint Germain Records have made 'Walkin' After Midnight' for a bet, they've won.

X. Moore

NINE BELOW ZERO

Third Degree (A&M)

POMPOUS, INSENSITIVE and extremely dull 'rhythm and blues' (actually it's neither very rhythmic nor very bluesy) from a no-hoper band who probably appear on the OGWT quite a lot. Not actively bad, just no class, no lustre, a lousy singer, boring songs and a clumsy band. I think I'll pass on this one.

Tom Baker

ROY GAINES

Gainelining (Red Lightnin')

ROY GAINES is a gifted, versatile and prolific guitarist who's worked with Diana Ross, Coleman Hawkins, Stevie Wonder, Marvin Gaye, Albert King and about a million others, but what he likes is funky (in all senses of the word) blues. This album is the result of a thrown-together over-night session cut when he was over here a couple of years ago with The Crusaders, and it features Barry Finnerty — last heard on Miles' 'Man With The Horn' — from that august set-up on rhythm guitar. Most of the album is straightforward enough and remarkably solid, if not particularly extraordinary, but it includes a remarkable blues transcript of King Pleasure's 'Parker's Mood' which just *has* to be heard. Does this man have style? No 'bout a-doubt it.

Charles Shaar Murray

UNIVERS ZERO

Geux Du Dehors (Recommended)

ARCHETYPALLY EUROPEAN, Univers Zero's dour swathes of electric chamber music cross planes of quaint bombast, waddling romanticism and the sorrowfully baroque in the course of mere minutes. Anaemically mild, an 'Unrest' without Fred Frith's harmonic ingenuity.

Richard Cook

THE QUICK

Fascinating Rhythm (Epic)

THIS IS the type of nonsense usually associated with that very dodgy brand of blow-dried American artist, machine-honed to manipulate the metabolisms of unwitting teenage girls. It so happens that George McFarlane and Colin Campsie are British, but so what? This is music informed by that basically very American movie of the movie of the dream of rock and roll. There's a certain Afro-fixated novelty angle, loads of clean, frothy synths, auto-rhythmic hook-lines, and fresh white faces that glimmer from a point half-way between bubble rock and disco *moderne* without displaying a seam. There are travelogue epigrams, the old "white line" car/drug ambiguity, 'hurt' tunes, lost girls and a thoroughly hollow quest for good fast lives full of good fast froth. Immaculate, beautiful, and stone, stone cold.

Dave Hill

SUBVERTING NOW, NANNY

VARIOUS PACIFISTS

Wargasm (Pax/No Nukes)

"GREETINGS. THIS is the Secretary of War at the State Department of the United States. We have a problem. The companies want something done about this sluggish world economic situation. Profits have been running a little thin lately and we . . . we need to stimulate some growth. Now, we know that there's an alarmingly high number of young people roaming around in your country with nothing to do but stir up trouble for the police and damage private property. It doesn't look like they'll ever get a job and it's about time we did something constructive with these people — we've got thousands of them here too, they're crawling all over. The companies think it's time we all sit down, have a serious get-together and start another WAR . . ." So says Jello Biafra . . . and *that's* lyrics for you.

"We will never persuade the so-called world leaders to stop lobbing missiles at each other as long as we continue to fight amongst ourselves." So says the spiel on the back of the cover . . . and *that's* sleeve-notes for you.

'Wargasm' is the indie follow-up to WEA's brilliant 'Life In The European Theatre', a punk anti-nuke compilation where the message is harder but the music is less consistently strong. Not that the argument of the Dead Kennedys' 'Kinky Sex Maks Makes The World Go Round' is exactly flaccid — it's a glorious polemic, scripted for a phone conversation between Al Haig (sure) and Mrs Blue Scum herself and acted out over a distant thrash workout to Al's spiel and Thatcher's ecstatic moans. Dial M For (Missile) Madness. Excellente!

The other argumentative gem is Infa-Riot's intervention, which just happens to be the other musical cracker on the album (sound politics and good sound are an unbeatable combination — believe it). 'Power' rumbles beautifully — rushed lyrics, rushed rhythm and the Infas' rushing guitar.

Infa-Riot speed and shake and make mistakes but always win. What's left of 'Wargasm' crashes in nine stops down, not that all of it is naff but none of the rest are real *winners*. The System fuzz it up the most convincingly and Danse Society provide the most compulsive black view — the sound of submarines in the leaders *("War talk actor/War talk daughter . . . War talk stinks")* — but elsewhere the music just protests pleasantly.

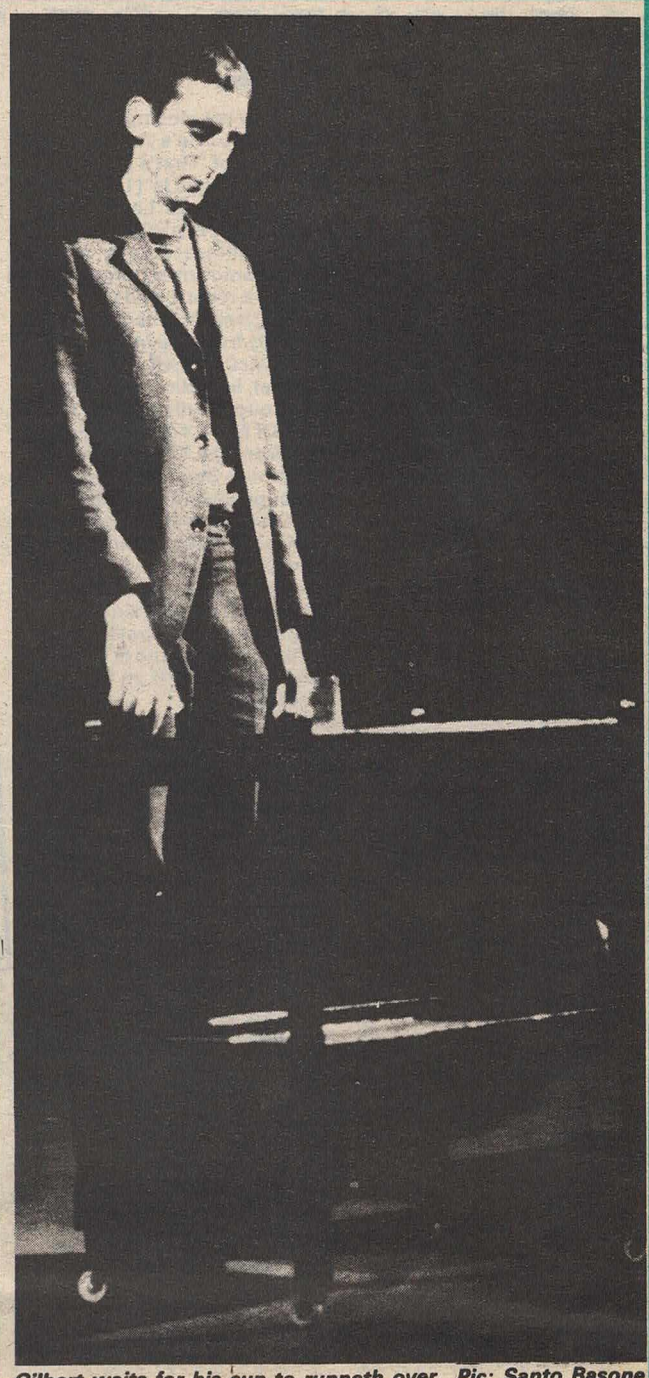
Rat Scabies provides a piece of inspired doodling (probably inspired, b'truth, by the closing seconds of Bad Manners' 'Theatre' track, 'Psychedelic Eric' . . . *"Submerging now, nanny!"*). Poison Girls are as painfully boring as ever and Flux Of Pink Indians should know better. Flux, surprisingly, misfire totally and betray the brilliance of 'Neu Smell' with a limping sub-Epping dirge. *"War does not pay!"* they conclude. Ah, but it *does*, my dears. Like the Dead Kennedys say: "WAR IS MONEY".

Putting out new material (songs written specially for this album), and not just another gaggle of punk standards, makes the number of weak tracks here half-excusable but there's *no* justification for weak arguments. Like the sleeve-notes say: "We have to show them that our propaganda is as effective as theirs." It mightn't demand a 12" economic analysis of war but it certainly needs more than the anarcho-screwball portrait of war as some kind of sexual/religious perversion. That's why the arguments on the *No Nukes Music News* inset bite hardest — it doesn't see the war in the Falklands as a mondo-bondo phallic-priest scenario but pinpoints why Thatcher and Galtieri are sending their *"lads"* to a futile death — 's called PROFIT, pal.

Aw, listen . . . in spite of the messy pitfalls of 'Wargasm', it's still a record to be shelled out for. Buy it for the Dead Kennedys, buy it for the Danse Society, buy it for 'Power' . . .

Submerging now, nanny.

X. Moore



Gilbert waits for his cup to runneth over. Pic: Santo Basone

UP THEIR OWN ART HOLE

GILBERT, LEWIS AND MILLS

Mzui (Cherry Red)

PUT ANOTHER dime in that noisebox baby . . . get wired for sound and plug in them *cooool* machines. Go WILD in the country. Go WHIRR in the night. 'Mzui' is a recording of space, space turning inside out more than 33 times a minute. Space grey-blotched and suffering from sporadic, unwelcome intrusions of sheer sound.

'Mzui' isn't a record: it's the sound tracking trucking to the art beat of Russell Mills, artist — some would say; it's a booklet of select photographs pertaining to an exhibition of art and sound at Waterloo Gallery. 'Mzui' is an exhibition.

"He Gil. Time for a cuppa."

"OK Lew. Might as well leave the synths on though, gotta fill an LP somehow."

"The kettle's boiling. Wow! That sound, it's just too freaking much man. We've just got to have that on."

'Mzui' says it's the result of a 'recording installation project'. Three weeks of searching for bits of wood to bang together in more-deviationist-than-thou hipp(i)er activities is surely what that circumlocution represents. The accompanying stills, a random sample of pieces from the exhibition, seem more like tourist holiday snaps of a day in the life of Waterloo Gallery than artistic endeavour immortalised. Whoever created the monster known as Performance Art has certainly got a lot to answer for.

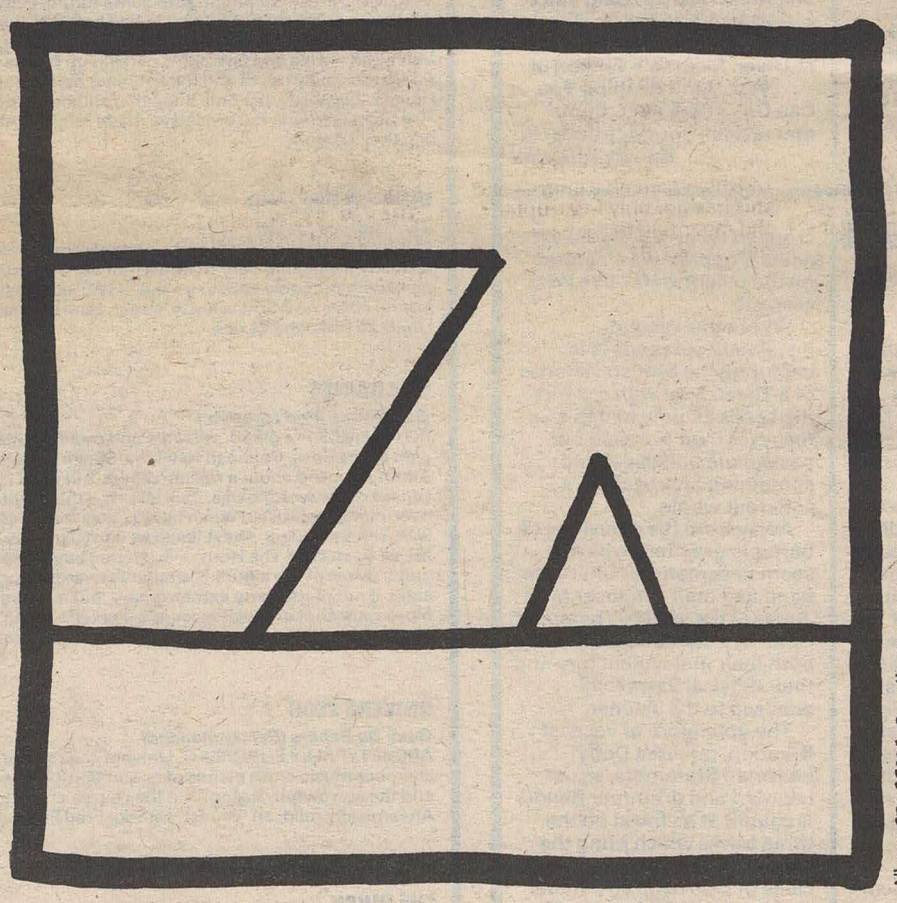
'Mzui' will undoubtedly be bought. Bought by dreamers who collect 4AD records, bought to endorse their own fetishistic fantasies of committing the crime of the times: total self-indulgence without repercussion. Why would I buy 'Mzui'? I can't dance to it, can't relax to it. I can't play it to guests or friends and I'm not inclined towards rolling a joint and going far out with cosmic Mzui. I wouldn't buy 'Mzui'.

Whatever the success or failure of 'Mzui' as a parade of modern sound and newer visions in an art gallery, there's absolutely no justification in recording the results and flogging an out-of-context experiment in the market place. Look! I don't mean to decry the experimental ethic as such because, in the right hands and attitudes, it can challenge and disturb, present a whole new perspective on the too-familiar music works routine. But 'Mzui' has no cohesion, no flow and no sense of time and place — the only tunes Gilbert and Lewis acknowledge are the ones they suck while switching synths to overdrive.

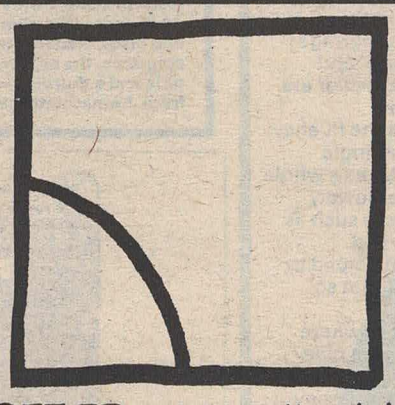
'Mzui' isn't evocative or provocative, it challenges nothing, preferring instead to wallow in a glib self-assured attitude of extolling the virtues of some undefined sense of artistic freedom. 'Mzui' places itself selfishly on an undeserved pedestal. Kick it down while you've still got a choice.

Amrik Rai

ZAPPA



Ship arriving too late to save a drowning witch



FREE EP arriving in time to be included in the ship arriving too late to save a drowning witch album.

CBS

See live.
Hammersmith Odeon.
June 18th/19th

Hear live.
Free EP. 'Shut Up 'N' Play Yer Guitar.'
3 live tracks with every 'drowning witch' album.

Shadows concerts . . . Kid Creole TV special . . . Passions extra . . . Mink off

THE SHADOWS are to headline a major UK concert tour in October, coinciding with the release of a new album. Full details of their schedule are not being released for about a month, as tickets are not yet on sale at most venues. But it's already known that they'll be playing two big London shows — at Hammersmith Odeon (October 3) and Tottenham-Court Rd. Dominion Theatre (11), and tickets are already available for these.

THE PASSIONS have added another five dates to their current UK tour, which concentrates mainly on the college circuit — at Crewe Alsager College (June 18), Reading University (23), Durham Bede College (25), Lincoln Drill Hall (30) and Worcester College (July 2).

KID CREOLE & THE COCONUTS are the stars of a 60-minute Granada TV special titled *In The Jungle*, filmed in Manchester during their current UK tour. It will be screened on the full ITV network this Saturday (12) at 11.15pm, with a slight time variation in some regions.

DOUG SAHM & AUGIE MEYERS, for many years the nucleus of the Sir Douglas Quintet, play the only London date of their European tour at Camden Dingwalls on June 15 (tickets £3.50). Two nights later (17) at the same venue, there's a gig by San Francisco band S.V.T., whose line-up includes ex-Jefferson Airplane bassist Jack Casady.

ORANGE JUICE have slotted in a couple of Northern dates, both with The Go-Betweens as special guests, at Bradford University (June 16) and Hull Tower Ballroom (17) . . . CABARET VOLTAIRE end their current gig series with an extra date at Leicester University on June 19, co-headlining with A Certain Ratio . . . BLUE ORCHIDS climax their present tour with a major show at London Victoria The Venue on June 28, supported by The Decorators and 1919.

BRIAN ROBERTSON

MOTORHEAD have now confirmed that guitarist Brian Robertson, currently working with them in America as temporary replacement for the departed Eddie Clarke, will also be playing with them in their previously reported London open-air show — at Hackney Speedway Stadium on July 25. The bill also features Saxon and Angelwitch, among others, and ticket details were announced last week. Another attraction at the show will be a raffle, with a 1000cc Harley Davidson motorbike as first prize.

MINK DEVILLE have now cancelled their return visit to London, announced two weeks ago. They were to have stopped off at the tail-end of their European tour, to play two nights at The Venue on June 21 and 22. But they now find they've got to rush back to the States to meet recording commitments.

MODERN ROMANCE — who've spent much of the year in America, where they won the Best New Group Award presented by New York City DJs — will be embarking on an extensive UK tour this summer, details to follow shortly. Meanwhile, they're playing a couple of weeks in cabaret — at Watford Bailey's (all this week) and Manchester Golden Garter (June 14-19.) They'll also have a new single out at the end of this month.

THE ROLLING STONES have now completely sold out all four of their four open-air concerts later this month — at Newcastle United FC (June 23), London Wembley Stadium (25 and 26) and Bristol City FC (27). And we've been asked to stress that no more ticket applications can be accepted.

CULTURE CLUB, the self-styled "dreadlock demons of the dance", are playing a short series of dates before starting work on their first Virgin album — at Nottingham University (June 18), Manchester Hacienda Club (19), Brighton Sherrys (22), Derby Blue Note (24), Canvey Island Goldmine (25), Southampton College (26) and London Charing Cross Heaven (28). A few more gigs have still to be finalised.

A BIGGER SPLASH, who have just signed a recording deal (see *Record News*), have a string of London gigs this month at West Hampstead Moonlight Club (tomorrow, Friday), Deptford Royal Albert (this Saturday and 26), Rotherhithe Apples & Pears (14), Covent Garden Rock Garden (18), Plumstead Prince Rupert (24) and Herne Hill Half Moon (25).

tour NEWS

BERNIE MARSDEN

Marsden band to tour with Samson

SAMSON and Bernie Marsden's newly-formed band S.O.S. are to headline a UK tour next month — and there will be a third guest act to complete the package, details to follow shortly. Dates so far confirmed are Chippenham Rock Theatre (July 13), Cardiff Top Rank (14), Colwyn Bay Pier Pavilion (16), Southport Floral Hall (17), Gravesend Woodville Hall (18), Nottingham Rock City (20), Dunstable Queensway Hall (21) and Newcastle Mayfair (22). More gigs are being finalised.

● SAMSON, now featuring new vocalist Nicky Moore following Bruce Dickinson's defection to Iron Maiden, have also been breaking in new drummer Pete Jupp. They've just signed to Polydor, and have completed a 20-minute EP for release to coincide with the tour.

● S.O.S., formed by ex-Whitesnake guitarist Marsden, also feature drummer Clive Edwards (ex-Pat Travers), bassist Steve Cherry (ex-Straight Eight) and vocalist Tommy Jackson (ex-Turbo). They are currently preparing tracks for their debut album.

These two bands will also play at the Mildenhall Rock Festival in East Anglia on Saturday, July 24, where the headliners are Saxon and Hawkwind. Additionally, they each have a couple of London Marquee gigs in their own right — Samson on July 11 and 26, and S.O.S. on July 15 and 22.

BUCKS FIZZ, ROY ORBISON: NOT SIMPLY ON THE ROAD, BUT IN THE MIDDLE OF IT!

BUCKS FIZZ, whose new single 'Now Those Days Are Gone' is released by RCA this weekend, spend the whole of August on the UK road — and their schedule includes a high proportion of seaside dates. They visit Hastings White Rock Pavilion (August 1), Margate Winter Gardens (2), Chippenham Goldiggers (3), Deeside Leisure Centre (5), Malvern Winter Gardens (6), Gloucester Leisure Centre (7), Blackpool South Pier (8), Aberdeen Beach Theatre (12), Glasgow Kelvin Hall (13), Irvine Magnum Leisure Centre (14), Edinburgh Playhouse (15), Dundee Caird Hall (16), Newcastle City Hall (17), Preston Guildhall (19), Manchester Ashton Tameside Theatre (20), New Brighton Floral Hall (22), Oxford Apollo (23), Ashford Leisure Centre (26), Portsmouth Guildhall (27), Poole Arts Centre (28), Paignton Festival Theatre (30) and St Austell Cornwall Coliseum (31).

THE BIG O, aka Roy Orbison, begins another of his regular UK sorties this week. He played a London concert at the Barbican Centre last weekend, and provincial dates begin at Scarborough Futurist Theatre tonight (Thursday), followed by Ipswich Gaumont (Friday), Chatham Central Hall (Saturday), Nottingham Commodore (Sunday), Batley Frontier Club (June 14), Edinburgh Playhouse (17), Aberdeen Capitol (19), Glasgow King's Theatre (20), London Lewisham Concert Hall (24), Margate Winter Gardens (25), Purfleet Circus Tavern (26), Harrogate Supercentre (27), Bristol Colston Hall (29), Birmingham Odeon (30) and Brighton Dome (July 2). A few more dates may be added.

☐ **ANTI-NOWHERE LEAGUE** were forced to cancel three dates in their package tour last week — at Portsmouth, Plymouth and Poole — when lead singer Animal lost his voice. They will be re-scheduled as soon as possible.

☐ **THE INMATES** gigs at Nottingham University (tonight, Thursday) and London Victoria The Venue (Friday) will feature guest vocalist Barry Masters, ex Eddie & The Hot Rods, as regular singer Bill Hurley is ill.

☐ **FASHION** have re-arranged their postponed Bristol date for the Locarno next Tuesday (15).

MARTYN INJURY, BUT MORE GIGS

JOHN MARTYN has added another ten dates to his early autumn tour, for which the first eight concerts were announced five weeks ago — they are Southend Cliffs Pavilion (September 17), Guildford Civic Hall (18), Dundee Caird Hall (24), Inverness Eden Court Theatre (26), Croydon Fairfield Hall (October 3), Sheffield City Hall (8), Oxford Apollo (10), Southampton Gaumont (15), Bristol Colston Hall (17) and Brighton Dome (21).

The tour climaxes at London Hammersmith Odeon on October 22, but more dates are being slotted in, to expand the itinerary to 35 shows.

Martyn is at present recovering in hospital, following an accident when he attempted to vault a fence, which collapsed under him. He fractured several ribs, one of which pierced a lung — and this has not only interrupted the recording of his new album, but also forced the cancellation of his planned U.S. tour in July. His British tour won't be affected, as he will then have completed his convalescence.

TALISMAN'S TALLY OF GIGS

TALISMAN, already set for an appearance in the Glastonbury Festival on June 20, are also set for a number of dates in their own right — at Totnes Civic Hall (tomorrow, Friday), St Ives Guildhall (Saturday), Cambridge Emmanuel College (June 15), London Camden Dingwalls (16), Lampeter St David's University (17), London City Polytechnic (18), Cromer West Runton Pavilion (19), Reading University (21), London Woolwich Tramshed (24) and Oxford Oriel College (25). The reggae band also have a major hometown gig on June 27, when they support The Rolling Stones and J. Geils Band at Bristol City's Ashton Gate stadium.

☐ **HAMBI & THE DANCE**, currently midway through a UK tour, explain that Ruts drummer Dave Ruffy is only guesting with them for the duration of the tour. He then re-joins The Ruts in recording sessions for their new album.

☐ **VICE SQUAD** continue to promote their newly released Zonophone album 'Stand Strong Stand Proud' with further dates at Retford Porterhouse (tomorrow, Friday), Brighton New Regent (June 22) and London ZigZag (26).

☐ **BATTLEFIELD BAND**, just back from the States, are playing a number of UK dates between European festival appearances — at Nottingham Folk Festival (June 26), Rotherham Arts Centre (27), London Holland Park (July 7), Glasgow Mitchell Theatre (11), Leicester De Montfort Hall (24) and Buxton Pavilion Gardens (25). They're now working on a new studio album, as a follow-up to their well-received compilation 'The Story So Far'.

Shakin' all over the UK

SHAKIN STEVENS is to headline a 26-date concert tour during the first half of the autumn, starting in late September and running through to early November. These will be his first UK appearances this year, and it's expected that a new album will be released to coincide with the outing. Promoted by Danny Betesh for Kennedy Street Enterprises, the schedule comprises:

Birmingham Odeon (September 29 and 30), Manchester Apollo (October 1 and 2), Newcastle City Hall (3), Glasgow Apollo (4), Aberdeen Capitol (6), Edinburgh Playhouse (7 and 8), Scarborough Futurist Theatre (9), Sheffield City Hall (11), Leicester De Montfort Hall (12), Southampton Gaumont (13 and 14), Portsmouth Guildhall (15), Brighton Centre (17), Bristol Colston Hall (18 and 19), Liverpool Empire (20 and 21), Ipswich Gaumont (26 and 27), London Hammersmith Odeon (28 and 29) and St Austell Cornwall Coliseum (November 1 and 2). There will also be a couple of Dublin shows in late October, details to follow.

Tickets go on sale tomorrow (Friday) — except at Bristol, where it's postal application only at present. Prices are £5, £4.50 and £4 (Hammersmith, Aberdeen and Ipswich); £5 and £4 (St Austell) and £4.50, £4 and £3.50 (all other venues).

Battle of Bands: 1982 contest

THE BATTLE OF THE BANDS organisation is now accepting tapes for the 1982/3 contest, which this year will include 21 heats covering the whole country. The eventual winners will not only receive a trophy, a big cash prize and a recording contract, but will also go on to represent the UK in the European Battle of the Bands. Interested bands, without prior recording commitments, are invited to send a tape containing three original tracks, a photo and a brief biography of their history — to TDK Battle of the Bands, 87 High Road, London N22 (telephone 01-881 1111). No entry fee is required.

FESTIVAL RUNNING ORDER

Glastonbury in late swoop to confirm Uhuru

RANDY CALIFORNIA: Friday

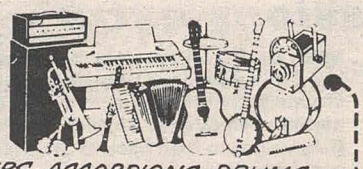
BLACK UHURU were this week confirmed as the final big-name act for next weekend's Glastonbury CND Festival, where they'll be appearing on Friday, June 18. This will now be the first date in their UK schedule, to be followed by their own previously reported mini-tour (including two concerts at London Brixton Fair Deal on June 22 and 23), before climaxing at Wembley Stadium on June 25 and 26 as guests of The Rolling Stones.

With the Glastonbury line-up now complete, the running order has been finalised. Concerts begin around lunchtime each day, and on the Friday they feature John Cooper Clarke, A Certain Ratio, Funkapolitan, Black Uhuru and Randy California; on Saturday (19) there's Ekome, Steve Wally & Friends, The Blues Band, Van Morrison, Aswad, Sad Cafe and Jean-Phillipe Rykiel & Didier Malherbe; and the Sunday (20) bill is Talisman, Climax Blues Band, The Chieftains, Jackson Browne, Judie Tzuke and Richie Havens. This is in addition to all the fringe events and theatrical shows, involving the likes of The Ivory Coasters, Attila The Stockbroker, Martin Besserman, Incubus and David Rappaport.

Tickets on the gate cost £9 (three days), £8 (Saturday and Sunday) or £7 (Sunday only), though a limited number of three-day advance tickets at £8 are still available from the usual agencies. If travelling by train, the nearest station from London Paddington is Castle Carey, where there's a connecting bus service to and from the site — alternatively, take a faster train to Bath and travel on by bus to Shepton Mallet. By road, take the M4 to Shepton Mallet, from where the route to the site in Pilton Village is posted.

● *NME understands that the full line-up for this year's Reading Festival at the end of August, plus booking arrangements, will be announced next week.*

BELL'S
FOR EVERYTHING MUSICAL - ANY 2 CATALOGUES FREE



GUITARS & AMPLIFIERS · ACCORDIONS · DRUMS · BRASS & WOODWIND · KEYBOARDS & CHORD ORGANS
Get the instrument you want from BELL's Keen CASH prices or HP TERMS Details available. Callers welcome or send for any 2 FREE BELL Catalogues. Post the coupon below TODAY!
BELL MUSICAL INSTRUMENTS LTD. (DEPT. MX16)
157-159 Ewell Rd., Surbiton KT6 6AR
Please send me two Catalogues as indicated below.
(Please print) Name .....
Address .....
I would like details of .....

GET INTER RAIL and discover Europe

If you're under 26, the Inter Rail card is incredible value. Unlimited rail travel for 1 month through 19 countries – ALL FOR JUST £105.

Inter Rail allows free travel on the railways of most European countries plus Scandinavia and Morocco and half fare rail tickets for travel in Great Britain and on Sealink shipping services.

Further information from principal rail stations, appointed travel agents or phone 01-348 1212 for a free brochure.

Europe

MONSTERS OF ROCK

DONINGTON PARK
SATURDAY 21st AUGUST
Tickets are now available from the following outlets :-

ABERDEEN: Other Record Shop
BEDFORD: HMV Records
BIRMINGHAM: Cyclops Records
BLACKBURN: King Georges Hall
BRADFORD: HMV Records
BRIGHTON: Fine Records
BRISTOL: Virgin Records
BURTON: R. E. Cords
CARDIFF: Spillers Records
CARLISLE: Pink Panther Records
COALVILLE: Randles
CHESTER: Penny Lane Records
COVENTRY: Apollo Theatre
DERBY: R. E. Cords
DUNDEE: Cathy McCabe Records
EDINBURGH: Playhouse Theatre
EXETER: HMV Records
GLASGOW: Apollo Theatre
GLOUCESTER: Leisure Centre
GOOLE: Peter Hall Music Shop
HULL: HMV Records
HULL: Gough & Davy
INVERNESS: Other Record Shop
IPSWICH: Gaumont Theatre
LANCASTER: Ear 'ere Records
LEEDS: Barkers Records
LEICESTER: De Montfort Hall
LINCOLN: The Box Office
LIVERPOOL: Penny Lane Records
LOUGHBOROUGH: Castle Records
MANCHESTER: Barry Ancill Ticket Agency
MANSFIELD: Revolver Records
MIDDLESBROUGH: Hamiltons
MIDDLESBROUGH: Town Hall
NEWCASTLE UNDER LYME: Mike Lloyd
NEWCASTLE UPON TYNE: City Hall
NOTTINGHAM: Select a Disc
OSSETT: Record Bar
OXFORD: Apollo Theatre
PETERBOROUGH: Wirrina Stadium
POOLE: Setchfields
PORTSMOUTH: HMV Records
PORT TALBOT: Derrick's Records
PRESTON: Guild Hall
READING: Quicksilver Records
ROTHERHAM: Carousel
SHEFFIELD: Virgin Records
SOUTHAMPTON: Virgin Records
STAFFORD: Lotus Records
STIRLING: Other Record Shop
SUNDERLAND: Spinning Disk
SWANSEA: Derrick's Records
SWINDON: Kempsters Music Shop
WAKEFIELD: Record Bar
WOLVERHAMPTON: Gould's T V
YORK: Sound Effects

LONDON TICKET AGENCIES

Albemarle Booking Agency Limited
London Theatre Bookings
Premier Box Office
Keith Prowse Limited

SHOW TICKETS AND TRAVEL TICKETS ARE AVAILABLE FROM THE FOLLOWING OUTLETS

Trent Motor Traction
Midland Red (East)
United Counties
London National Travel
Lincolnshire Road Car Co.
South West Concert Club
G.I.G. Travel Club, Dundee
Alder Valley Services, Hindhead
Barry Ancil / Picadilly Records, Manchester
Cavendish Travel, Leeds
T.L.C.A., Liverpool
Appleby Coaches, Louth
Smith's Luxury Coaches, Reading
Edinburgh Playhouse Box Office
Apollo Theatre Glasgow Box Office
Lamonde Travel, Wells Somerset
Midland Travel Services, Banbury

Tickets are also available by post from :-
Wooltare Limited, PO Box 123, Walsall. WS5 4QQ.
Enclose Postal Orders or Cheques made payable to Wooltare Limited and S.A.E. Tickets are £10.00 advance inclusive of VAT. £11.00 on the day.
(People sending cheques should allow 21 days for clearance).

TICKET & TRAVEL DETAILS

MONSTERS OF ROCK • MONSTERS OF ROCK • MONSTERS OF ROCK • MONSTERS OF ROCK • MONSTERS OF ROCK • MONSTERS OF ROCK

record NEWS

VIRNA LINDT

● This weekend, the Compact Organization releases a double-LP boxed set, containing 20 new tracks by **Virna Lindt, Shake/Shake, Mari Wilson & The Wilsations, The Popheads** and new signings **The Beautiful Americans** and **Cynthia Scott** — plus posters, cards, photos and a badge. Available through Rough Trade.

● 'The Official ILR Recording Of His Holiness **Pope John Paul II**'s Visit To The UK 1982' is the title of an album rushed out this week by Phonogram, compiled from recordings made by Independent Local Radio stations around the country.

● **The Go-Betweens**, who recently released their debut UK album 'Send Me A Lullaby' on Rough Trade, now bring out a single featuring two previously unissued tracks — 'Hammer The Hammer' and 'By Chance'.

● The new **Positive Noise** album 'Change Of Heart', originally planned for March release by Statik Records, will now be out on June 18 — thus coinciding with its US release on the Sire label. A single from the LP, 'Waiting For The 7th Man'/'End In Tears', will be issued simultaneously in both 7" and 12".

● **Liaisons Dangereuses** are an all-electronic trio, comprising two musicians from Germany and one from France, and they'll be playing selected UK concerts in the early summer. Meanwhile, Mute Records this week release their debut single 'Los Ninos Del Parque', recorded at Conny Plank's studio in Cologne.

● The new **Dionne Warwick** album 'Friends In Love' is released by Arista this week. She's joined by **Johnny Mathis** on the title track and one other song.

● Four-piece band **Music For Pleasure** have signed to Polydor, and release their first single for the label on July 2, titled 'Switchback'. An album can be expected shortly, and they are currently setting up a string of dates.

● **Leisure Process International**, featuring Mark King and Phil Gould from the Level 42 rhythm section, release their Epic single 'A Way You'll Never Be'/'Rachel Dreams' this week. There's also an extended 12-inch version with a different B-side, a Martin Rushent dance mix of 'Love Cascade'. They are currently working with Rushent on their debut album.

● Out this week on PRT Records is the single 'American Dream' by new signing **Eden**, featuring six of the country's top session musicians, fronted by vocalist Gus Eden.

● New York heavy rockers **Riot** have their new album 'Restless Breed' out this week on Elektra, as the follow-up to 'Fire Down Under'. It's their first to feature new vocalist Rhett Forrester.

THE THOMPSON TRIPLETS

THE THOMPSON TWINS have re-vamped their image to coincide with their recent line-up change, which has reduced the band from a seven-piece to a trio. Tom Bailey (vocals, songwriting and most instruments) remains the nucleus of the group, the other two members being Joe Leeway (percussion and vocals) and Alannah Currie (percussion). Ironically, this drastic revision coincides with the Stateside success of the original band's single 'In The Name Of Love' — it's reached No 1 in the disco charts.

Here in the UK, the final single from the former septet line-up is issued this week — a remixed version of 'Runaway' (from the 'Set' album) coupled with the previously unreleased 'Open Your Eyes' — and it contains a free live single, 'Make Believe'/'Living In Europe', recorded at the band's final concert at Hammersmith in April. New product from the Thompson triplets is due in the autumn, and they'll also be doing live work around that time, augmented by guest musicians where necessary.

GRIFFIN & SYLVESTER are a new duo — comprising James Griffin, a stalwart of Bread during their chart-topping years; and Terry Sylvester, who quit The Hollies in 1981 after 12 years. Their self-penned debut single 'Please Come Into My Life' is released by Polydor on June 18, with their self-named album due out in early July. And they're likely to play a one-off London concert in the near future.

GLENN FREY of The Eagles has his debut solo album 'No Fun Aloud' issued through WEA this weekend. Frey — who, together with Don Henley, has always been the main singing and composing force in The Eagles — co-wrote most of the ten tracks in the set.

DOLLAR look for yet another chart hit with their latest single 'Videotheque', issued by WEA Records tomorrow (Friday) as the follow-up to their recent success 'Give Me Back My Heart'. Once again, the track was written and produced by Trevor Horn.

KILLING JOKE releases keep appearing with remarkable regularity, despite the band's recent dismemberment. The latest, out this weekend, is the single 'Chop-Chop'/'The Good Samaritan'.

LINX release their first single of the year on June 25 — titled 'Plaything', it was written by David Grant and Derek Bramble, and it's on the Chrysalis label in both 7" and 12" formats. The B-side is a remix of 'I Won't Play The Game' from the group's last album 'Go Ahead'.

Electric Guitars to Stiff

ELECTRIC GUITARS have been signed by Stiff Records in the face of considerable competition from other labels, and have been teamed with ace producer Martin Rushent for their first Stiff single — titled 'Language Problems' coupled with 'Night Bears', it's issued this week. The Bristol-based band comprise five musicians, plus two girl back-up singers, and they have three distinct claims to fame — they've already released two singles on their own independent label, they toured Britain last year with The Thompson Twins, and their drummer's kit includes such oddities as a Quality Street tin and a huge metal sheet!

● **Richard Hell & The Voidoids** have just released an album in the States called 'Destiny St', and it's being imported into the UK by Pacific Records of London. The present identity of The Voidoids is so far unknown.

● New Hormones next week release a ten-inch four track EP by **The Diagram Brothers**, titled 'Discordo 45'. Titles are 'Discordo', 'My Dinner', 'Fondue Soiree' and 'Cherry Blossom'. It's their first release since the album 'Some Marvels Of Modern Science' last autumn.

● Cherry Red now have available on import the **Eyeless In Gaza** album 'Pale Hands I Loved So Well' (from Norway), the same group's EP 'Kodak Ghosts Run Amok' (from Germany) and the **Five Or Six** album 'A Thriving And Happy Land' (from Holland).

● Three-piece outfit **A Bigger Splash**, already highly rated on the London club circuit, have signed to Mean Records. Their gig at London West Hampstead Moonlight Club this Friday will be recorded, and everyone attending will be given vouchers entitling them to a limited edition free EP of excerpts from that show.

● An album featuring some of the best bands from North of the Border, titled 'Scottish Kultcher', is released on June 18 by Supermusic Records (through Pinnacle). It includes previously unissued tracks by **The Rezillos** (now Revillos), plus contributions from **Another Pretty Face, Boots For Dancing, Neon Barbs, Synthetic Dreams, APB, The Squibs, Raj Academy, Ita Ita, The Brills, The Cheetahs** and **Electric Personalities.**

Shriekback streakforward

SHRIEKBACK is the name of a new trio, featuring three well-known musicians — bassist David Allen, who quit Gang Of Four last autumn; keyboards man Barry Andrews, former XTC leader and more recently with Robert Fripp's League Of Gentlemen; and Carl Marsh (guitar and vocals) who was previously with Out On Blue Six. This weekend marks the release of their debut single on Y Records (through Rough Trade), coupling 'Sexthinkone' and 'Here Comes My Handclap'. It features two back-up vocalists, Linda Neville and Andrea Oliver, the latter being the sister of Sean from Rip Rig & Panic.

ALBERT LEE has signed to Polydor, and releases his debut single for the label 'Radio Girl' this weekend, to be followed by a self-named album in early July. The guitarist is currently on a US tour with Eric Clapton but, when this commitment is completed, he'll be putting together a band for dates in his own right.

KING CRIMSON have their new album 'Beat' issued on June 18 by EG/Polydor, and the major part of the LP is inspired by the writings of '50s beat hero Jack Kerouac, with lyrics which "echo the verbal rhythms of the period".

THE PASSAGE, who've just completed their first major headlining tour, have now set the release of their new Cherry Red album 'Degenerates' — it's out tomorrow (Friday), coinciding with a 12-inch version of their current single 'Xoyo', which has an extra track titled 'Born Every Minute'.

JUNIOR, who's been enjoying considerable success with his single 'Mama Used To Say', now has his debut ablum 'Ji' released by Mercury. It includes his hit single, and is also available on cassette.

Ph.D, whose single 'I Won't Let You Down' reached the coveted No. 1 spot last month, have their follow-up released by WEA on June 18. Penned by the duo themselves, it's called 'Little Suzi's On The Up', and it's taken from their debut album 'Ph.D'.

● **Jedrzej Dmoshowski** (now there's a name to conjure with), who used to be with The VIP's and wrote their best-known song 'Quarter Moon', releases his debut solo album 'Stallions Of My Heart' on Wham Records this week. From the same source comes a new single by **TV Personalities** titled 'Three Wishes', and their album 'They Could Have Been Bigger Than The Beatles' follows at the end of this month.

● Bands featured on the 'No Platform For Heels' compilation are **Missing Persons, The Stan Tomato Band, Victims of Romance, Digital Dinosaurs, Lurch, Polish August, Kill Your Sons, Len Liggins, Product Of Reason** and **Left At The Lights.** From Rough Trade outlets at £2.50 — or by mail order at £2.90 from Deleted Records, 38 Barnfield Gardens, Plumstead, London SE18 3QT.

● **Elaine Paige** has a new single out this weekend on WEA titled 'My Knight In Black Leather', produced by Tim Rice.

● Another anthem for England's soccer squad appears this week in the form of 'The Ballad Of Bulldog Bobby' on the Panache label — the character in the title is, of course, England's World Cup mascot. It's by **Dave & The Bulldogs**, Dave being none other than Dave Dee.

● **The Happy Few** release their debut three-track single this week on Smug Records, with distribution by Rough Trade. Titles are 'Heaven Is So Different', 'Shut' and 'Hunter'.

Toyah in a dream world

TOYAH this week releases her first album since the hugely successful 'Anthem'. It's called 'The Changeling' and, appropriately enough, marks another change both in her music and her appearance. The cover represents the fantasy nature of many of the songs — **Creepy Room, Street Creature, Castaways, The Druids, Angel And Me, The Pack, Life In The Trees, Dawn Chorus, Run Wild Run Free** and **Brave New World.** Issued on the Safari label, the album was digitally recorded, and it marks Toyah's first collaboration with producer Steve Lillywhite. As previously reported, Toyah's major month-long UK tour begins on June 18, with a band line-up comprising Joel Bogen, Phil Spalding, Simon Phillips and newcomer Keith Hale, replacing Adrian Lee on keyboards.

● **Modern English** this week release a 12-inch 7½-minute extended mix of 'Life In The Gladhouse', with the previously unissued 'The Choicest View' on the B-side. It's on 4AD Records, as is the second single from ex-Wire member **Colin Newman**, 'We Means We Start'.

● 'Jazz-Funk Fusion' is not only the title of an album by **American Express**, but it's also an apt description of their style. It's released on June 18 by Supermusic Records (through Pinnacle), preceded this week by their 12-inch single 'Columbia Sunrise'/'To The Limit'.

LIVE ADS (01-261 6153)

marquee

90 Wardour St., W.1 | 01-437 6603

OPEN EVERY NIGHT FROM 7.00pm to 11.00pm
REDUCED ADMISSION FOR STUDENTS,
SOCIAL SECURITY CARD HOLDERS AND MEMBERS

Thursday 10th June Adm (£2.00)
SPIDER
Plus guests & Jerry Floyd

Friday 11th June Adm (£3.00)
Y&T
Plus guests & Jerry Floyd

Saturday 12th June Adm (£2.50)
ANGELWITCH
Plus Ore & Jerry Floyd

Sunday 13th June Adm (£2.00)
June Residency
DOLLY MIXTURE
Plus guests & Jerry Floyd

Monday 14th June Adm (£1.50)
HAMBI & THE DANCE
+ Support & Martin Ball

Tuesday 15th June Adm (£2.00)
STRAY
Plus guests & Jerry Floyd

Wednesday 16th June Adm (£2.00)
WOLF
Plus support & Jerry Floyd

Thursday 17th June Adm (£1.50)
TRANSPORTER
Plus guests & Jerry Floyd

HAMBURGERS AND OTHER HOT AND COLD SNACKS AVAILABLE

READING FESTIVAL
AUGUST BANK HOLIDAY WEEKEND

DINGWALLS RHYTHM'N'BOOZE

CAMDEN LOCK, CHALK FARM RD.
LONDON NW1 01 267 4967

Thurs 10th June
FRANKIE MILLER
with guests Claire Hamills Transporter £3.00

Fri 11th June
LAVERNE BROWN BAND
supported by Interiors £3.30

Sat 12th June
THE REPUBLIC
supported by Panic Calypso/Rock £3.30

Sun 13th June
CLOSED

Mon 14th June
PLAYNE JAYNE, GEORGE CLEANER,
PARADISE NOW ROCK
£1.75

Tues 15th June
From USA, only UK Show
DOUG SAHM & AUGIE MEYERS
supported by Juice On The Loose £3.00

Weds 16th June
Reggae with
TALISMAN
plus Full support £2.75

Thurs 17th June
THE LIGHTNING RAIDERS
+ SUPPORT
Scottish & Newcastle Export 25p a pint all evening.

Coming soon!
Wed 23 from USA. ONLY London appearance
The San Francisco Blues Festival
Sonny Rhodes, Mississippi John Water, Troyce Key, J.J. Malone, Little Frankie Lee, Guitar Mac, Bobby Murray Trio.
A must for all blues fans to Check out!
OPEN MONDAY-SATURDAY 8PM-2AM.

TICKETS AVAILABLE FOR LONDON CONCERTS OF THE FOLLOWING

JUNE
16, 17 Laurie Anderson
18 Fashion
18, 19, 20 Glastonbury Festival
19 Ritchie Havens
22 Gang of Four
22, 23 Black Uhuru
24 Funkapolitan
25 Toyah
28 Barbara Dickson
29 Joe Jackson

JULY
10, 11 Clash
12, 13 Talking Heads
12, 13, 14, 15 Jackson Browne
17 Toyah
17, 18, 24, 25 Capital Jazz Festival

AUGUST
21 Status Quo, Gillan etc (Castle Donington)

SEPTEMBER
16, 17, 18, 19 Blondie
19 Gloria Gaynor
27, 28, 29, 30 Shirley Bassey
30 Imagination

OCTOBER
1 Imagination
3, 11 Shadows
8, 9 Saxon
18, 19 AC/DC
22 John Martyn
24, 25, 27, 28 Julio Inglesias

NOVEMBER
17, 18, 19 Japan

TELEPHONE CREDIT CARD BOOKINGS ACCEPTED.
PERSONAL CALLERS WELCOME.
SEND SAE FOR FREE LIST OF LONDON GIGS.

LONDON THEATRE BOOKINGS
96 Shaftesbury Avenue, W1. Phone 439 3371

Pop aboard for the PILTON POP FESTIVAL

A Special Bus Service from Bristol Omnibus.
Going to the Pop Festival (17th-19th June)?
Go by bus.

Our Special Service will operate from Bristol (Bus Station) to Pilton, and return, on the following days/times. Passengers may also board at Bristol (Temple Meads Railway Station) approximately 5 minutes later than the times shown.

Wed 16 June—depart Bristol 1405, 1505, 1605, 1705, 1805, 2005 & 2205.
Thurs 17th June—depart Bristol 1005, 1105, 1205 & 1305.
Sat 19 June—depart Pilton 1800, 2000 & 2200.
Sun 20 June—depart Pilton 0900, 1000, 1100, 1200 & 1300.

Fares to or from Bristol/Pilton—Adult £2 (single)

A further bus service is available from Wells (Bus Station) to Pilton, connecting with services from Bath and Weston-super-Mare.

Fares to or from Wells/Pilton—Adult £1 (single)

For any further information please contact/ring:—
Bus Station, Marlborough Street, Bristol.
Tel: 553231

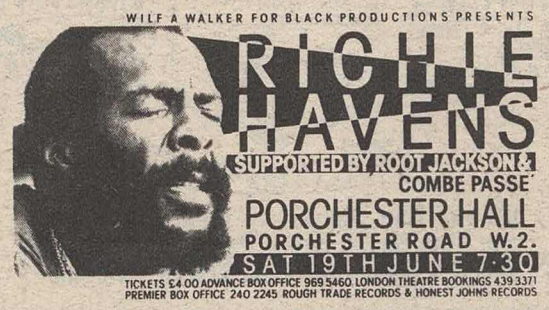
FRIARS AT THE MAXWELL HALL AYLESBURY

Saturday June 12th 7.30pm
FINAL DATE OF BRITISH TOUR
FROM NEW YORK CITY

KID CREOLE & THE COCONUTS
+ DATA
+ THE THREE COURGETTES

Tickets £3.50 from Earth Records Aylesbury, Scorpion High Wycombe, String 'n' Things Amersham, Old Town Records Hemel Hempstead, F. L. Moore Dunstable, Luton & Bletchley, D. J. Holland Leighton Buzzard, Hi-Vu Buckingham, Music Market Oxford or £3.50 at door on night if available. Life Membership 25p.
Latin Music

Saturday June 19th 7.30pm
MARILLION
+ CRUISE + SOLSTICE
Tickets £2.50 available as above
The Web



WILF A WALKER FOR BLACK PRODUCTIONS PRESENTS
RICHIE HAVENS
SUPPORTED BY ROOT JACKSON & COMBE PASSE'
PORCHESTER HALL
PORCHESTER ROAD W.2.
SAT 19TH JUNE 7·30
TICKETS £4.00 ADVANCE BOX OFFICE 969 5460 LONDON THEATRE BOOKINGS 439 3371
PREMIER BOX OFFICE 240 2245 ROUGH TRADE RECORDS & HONEST JOHNS RECORDS

HEADS

WHITE HART UXBRIDGE ROAD SOUTHALL
HEAVY EVERY THURSDAY 8 UNTIL MIDNIGHT

10th JUNE **ANGELWITCH**

17th JUNE £2.50
STRAY
PLUS SPECIAL GUEST **LIASON**

24th JUNE **SARACEN**

All Hell Down With
THE SOUND
zig zag club
7.30. FRI. 11.6.82.
£3.00, £2.50. ADV
(GREAT WESTERN RD/WESTBOURNE PK. TUBE.)

THE
Venue

160–162 Victoria Street, London SW1E 5LB Tel 828 9441

Doors Open 8.00 pm Main band on at 9.30 pm

THIS WEEK

Thursday 10th June £4.00
TOM VERLAINE
(Midnite show)

Friday 11th June £3.00
INMATES

Saturday 12th June £3.00
SECRET AFFAIR

Monday 14th June £2.00
T34
+ London Cowboys + Heroes

Tuesday 15th June
Closed for Private Function

Wednesday 16th June £2.50
23 SKIDOO
+ MARK SPRINGER
from Rip Rig and Panic
+ Palais Schaumburg

Thursday 17th June £3.00
JOHN COOPER CLARKE
+ Supports

COMING SOON

Friday 18th June £4.50
RAY BARETTO

Saturday 19th June £4.00
HAROLD MELVIN AND THE BLUENOTES
+ Skin

Monday 21st June £3.00
CLINT EASTWOOD AND GENERAL SAINT

Friday 25th & Saturday 26th June £3.50
DEFUNKT

Tuesday 29th June £2.50
THE HIGSONS

Ye Beat Route

OPEN 9.00PM TO 3.30AM — LICENSED TO 3.00AM
17 GREEK STREET, LONDON W1 · TELEPHONE: 437 5782 Night 499 2645 day

MONDAY
LE BEAT ROUTE WITH EYES AND EARS PRESENTS
NEW YEAR'S EVE
EVERY MONDAY
with Nicky McKenzie and Alan Coulthard
Cabaret - Prizes - Balloons
Free glass of Bubbly at Midnight
Admission £2.50

TUESDAY
60's Soul Night
with the original Dr Soul Capital Radio's
JAMES HAMILTON
plus ALEX GERRY
ALL DRINKS 50p TILL 11.00pm!!

WEDNESDAY
DON'T BLINK NIGHT
ALL DRINKS **25p**

THURSDAY 10th JUNE
LIVE MUSIC
from
PHILIP JAP
ALL DRINKS 50p TILL 11.00 pm

FRIDAY
FRIDAY NIGHT AT LE BEAT ROUTE
(MEMBERS ONLY)
STEVE · OLLIE
STEVE LEWIS · CARLO

SATURDAY
OWEN WASHINGTON
INVITES YOU TO SPEND AN EVENING WITH HIM AND HIS SPECIAL GUESTS

RIGHT OF ADMISSION RESERVED

HOPE & ANCHOR UPPER STREET ISLINGTON, N.1

Wednesday 9th June £1.25
THE CHERRY BOYS

Thursday 10th June £1.25
AMAZULU

Friday 11th June £1.50
RODDY RADIATION & THE TEARJERKERS

Saturday 12th June £1.50
THE BEATROOTS

Sunday 13th June
CLOSED

Monday 14th June
CLOSED

Tuesday 15th June £1.25
THE DEADBEATS

Wednesday 16th June £1.25
THE ICICLE WORKS
From Liverpool

HAMMERSMITH PALAIS

Derek Block presents

GANG OF FOUR
KING TRIGGER
Plus Special Guest
MATT FRETTON
TUESDAY 22nd JUNE 7.30pm
ALL TICKETS 3.50
FROM BOX OFFICE (01-748-2812) KEITH PROWSE; PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS & USUAL AGENTS.

THE WAREHOUSE CLUB

19/20 Somers St, Leeds 1 Phone 468287

Thursday June 10th
HAMBI AND THE DANCE

Thursday June 24th
DEFUNKT

Monday June 28th
A CERTAIN RATIO

Thursday July 1st
THE ELECTRIC GUITARS

Late bar 9 - 2 am

Please phone before setting out & check, but avoiding major disasters, here is:—

WHAT'S ON AT THE ROCKGARDEN

THE GO-BETWEENS
THU. 10. JUNE
Aussie trio fondly remembered for their postcard debut 45. "The most perverse pop group ever... like Haircut 100 joined by David Byrne... rather amazing." SOUNDS.

G.B. BLUES Co
FRI. 11. Immaculate blues & brass outfit featuring the soulful vocals of ROOT JACKSON & delivering effortless sweet entertainment.

JAMES KING & THE LONE WOLVES
SAT. Scots band in sharp suits mixing sheer pop, hard rock and tear-jerking country ballads in lazy mock-American sleaze...

SUN. MIXYZLPK + THE AMERICANS + FAN CLUB
MON. EXIT + HEADOVERHEELS + HOPE
TUE. RE-FLEX + FREE HAND + OZONE OZONE

BEATROOTS
WED. 16. Late night reggae; smooth paced & more inclined towards the floating brass sound of UB40 than the militant Studio One rockers

THU 17 JUN. **DE STIJL** PLUS GYMSLIPS

THE DOORS OPEN 7.30 till LATE, EXCEPT SUNDAY WHEN IT'S 7.30 till 12. REAL ALE AND COCKTAILS RIGHT THRU. YOU HAVE TO BE 18. OUR RESTAURANT IS OPEN 8.30 A.M. till 6 A.M. MOST DAYS. WE'RE ON THE CORNER OF KING ST. & JAMES ST. OLD COVENT GARDEN PHONE FOR LIVE MUSIC INFO: 836 1971
PHONE FOR RESTAURANT INFO: 240 3961

101 CLUB

101 St John's Hill SW1
223 8309

Thursday 10th June £1.00
THE CHERRY BOYS
Friday 11th June £1.50
MASKED ORCHESTRA
Saturday 12th June £1.50
THE A BAND
Sunday 13th June £1.00
VOLUNTEER SUBJECTS
Monday 14th June £1.00
AVENUE
Tuesday 15th June £1.00
ANIMAL NOISES
Wednesday 16th June £1.00
APOCALYPSE

FOR SALE

Unique fully licensed live rock music concert venue. Ideal for live and studio recordings / regional agency, etc. Established over two years, music and dance to 1 am for 100. Complete with six luxury hotel bedrooms — all new colour TV etc. Free of brewery tie. Car park.
Adjoin B.R. station, **Birmingham under 1hr,** Euston 2½ hour.

Principal's only call (0952) 461517.

First time sale — £85,000.
PLU F & F Finance available.

LIVE ADS (01-261 6153)

ZIGZAG CLUB

Thu 10th GRAND PRIX Doors open 7-30 £2.50

Fri 11th THE SOUND + SNEEZES IN CHINA + ALARM + CHINATOWN Doors open 7-30 £2.50 Advance £3.00 Door

Sat 12th b-MOVIE + RICHARD STRANGE + VEN DINO PACT + The Loved One 12.50 Door Doors open 7.30

FRI 18TH BELLE STARS + JULES HOLLAND + HIS MILLIONAIRES £2.50 7.30PM SCREEN 3

SAT JUNE 19TH FLYING PADOVANIS FAIRWELL PARTY FLYING PADOVANIS .... PLUS FRIENDS 7.30PM MIDNIGHT OIL + GROUND ZERO £2.50

FRI 25TH JUNE ANTI PASTI + ACTION PACT + ADDIX 7.30PM £3.00 SPECIAL £5.00 NITE TICKETS SAT 26TH JUNE URBAN DOGS + VICE SQUAD + DEAD MANS SHADOW + SPECIAL DUTIES 6.30PM £3.00

FRI 2ND JULY GIRL £2.50 SAT/SUN 3RD/4TH JULY DENNIS BROWN £5.00 FRI 9TH JULY PLUTO £3.00 SAT 10TH JULY BIRTHDAY PARTY £3.00 THUR 15TH JULY U.K. DEKAY £2.50 FRI 16TH JULY DEAD OR ALIVE £2.50 SAT 17TH JULY BLANC MAGNET WEEKEND £2.50

ZIGZAG CLUB

22-24 GREAT WESTERN ROAD LONDON W9

WESTBOURNE PARK ⊖ 300yds

MUSIC SOUNDS - FANTASTIC ACTION - VIDEO

TEL. 289-6008

Tickets Available from Premier Box Office and ZIG ZAG CLUB 22-24 Great Western Rd. W9 Tues Sat 12-6pm (By Post Enclose SAE) and on the Door

---

MCP presents

★THE★ CLASH

Plus Special Guests

BRIXTON FAIR DEAL

SAT/SUN JULY 10th/11th 8.00 p.m.

Tickets £4.00 Available from B/O Tel: 01 274 5242, LTB, Premier and Keith Prowse and Albemarle or by post from MCP P.O. Box 124 Walsall WS5 4AP enclosed Postal Orders only and SAE

ENTERTAINMENTS COMMITTEE (leics.uni) present

ADIEUX ET MA JOIE

A Certain Ratio · Cabaret Voltaire · Seething Wells

Queens Hall, University Road, Leicester - Sat. 19th June, 8:00 pm. Tickets 3:50 advance Phone: Leicester 556282 or 553760 for details -

---

ADELPHI THEATRE

The Strand, London WC2

DEREK BLOCK presents

THE HANK BEEHIVE SHOW

STARRING Mari Wilson

The Marionettes and The Marines

Featuring

With the fabulous Wilsations and The Three Courgettes

WEDNESDAY 30th JUNE 7.30pm

TICKETS 3.50 3.00

AVAILABLE IN ADVANCE FROM BOX OFFICE 01-836-7612 AND ALL USUAL AGENTS

Jazzcentre

SUMMER COURSE

A Two Week Jazz Course for All Instruments at THE CITY LIT, Keeley House, Keeley Street, London WC2

Monday 26 July – Fri 30 July / Monday 2 August – Fri 6 August.

Tuition 10 am – 5 pm / Evening Blowing Session til 9 pm.

* Individual & Group tuition in Improvisation and Jazz Repertoire
* Harmony / Arranging / Composition * Ensemble Playing
* Rhythm Section Workshop * Saxophone Workshop
* Seminar conducted by U.S. trombone virtuoso BILL WATROUS

Tutors:

BOBBY WELLINS Tenor, JOHN ETHERIDGE Guitar
JIMMY HASTINGS Saxes, JOHN CRITCHINSON Piano
OLAF VAS Alto Sax, PETER IND Bass
DAVE HANCOCK Trumpet, BILL KATZ Bass Guitar
BRYAN SPRING Drums (supplementary sessions)
EDDIE HARVEY Trombone and Organising Tutor

Fees: £65 under 21 / £70 over 21.

Apply with SAE to Jazz Centre Society, 35 Great Russell St, London WC2, Tel: (01) 580 8532.

KINGS HEAD

4 Fulham High St. SW6 736 1413

Thursday 10th June £1.00 — BASILS BALLS UP BAND
Friday 11th June £1.50 — RUTHLESS BLUES
Saturday 12th June £1.50 — RED BEANS AND RICE
Sunday 13th June £1.50 — COMBO PASSE
Monday 14th June £1.00 — THE FEELERS
Tuesday 15th June £1.50 — THE 45's
Wednesday 16th June £1.00 — THE AMERICANS

+ Admit One

BRIGHTON ROCK PRESENTS

JOHN COOPER CLARKE

7.30pm Sunday, 13th June £3.00

JENKINSONS, KINGSWEST, SEAFRONT, BRIGHTON.

TICKETS FROM JENKINSONS, VIRGIN RECORDS, FINE RECORDS (WORTHING), & ATTRIX RECORDS

CLUB LEFT Presents

★DIG WAYNE★ & THE SUBWAY SECT

DOWNSTAIRS AT ronnie scott's

20th JUNE

Tickets - £3 on Door

47, Frith Street, London, W1V 5TE

7-11pm

The LYCEUM

STRAND, LONDON WC2

Derek Block presents

funkapolitan

PLUS THE LANGUAGE LAB & THE GO-BETWEENS

THURSDAY 24th JUNE 7.30pm

ALL TICKETS £3

AVAILABLE IN ADVANCE FROM LYCEUM 01-836 3715 KEITH PROWSE; LONDON THEATRE BOOKINGS; PREMIER BOX OFFICE; & ALL USUAL AGENTS

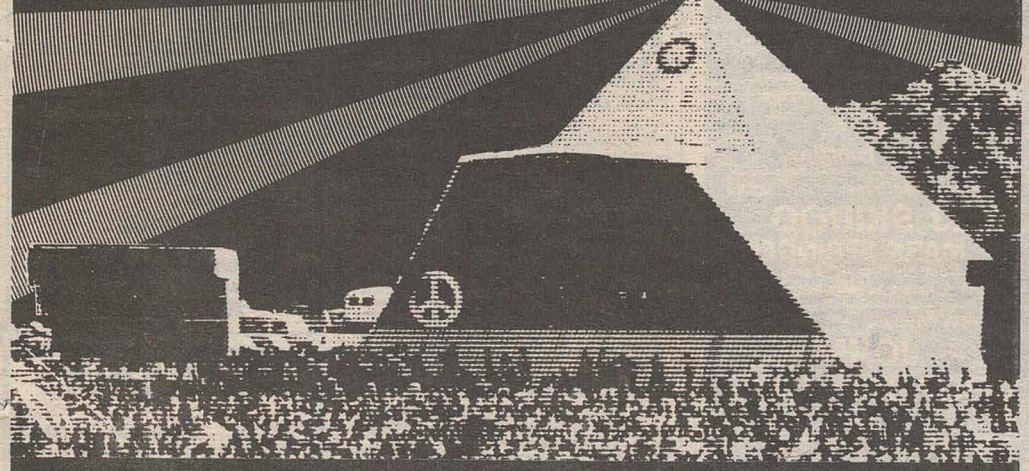
GLASTONBURY CND FESTIVAL 1982

Friday 18th, Saturday 19th, Sunday 20th JUNE

WORTHY FARM, PILTON, SHEPTON MALLET, SOMERSET

(Three miles from Shepton Mallet on the B3136)

VAN MORRISON JACKSON BROWNE
THE BLUES BAND RICHIE HAVENS SAD CAFE
THE CHIEFTAINS JUDIE TZUKE ASWAD
RANDY CALIFORNIA FUNKAPOLITAN
A CERTAIN RATIO JOHN COOPER CLARKE
JEAN-PHILLIPE RYKIEL & DIDIER MALHERBE TALISMAN
OSIBISA CLIMAX BLUES BAND EKOME STEVE WALLY



TICKETS

Tickets on the gate: FRI. SAT. SUN. - £9.00. SAT. SUN. - £8.00. SUN. - £7.00.

Three-Day advance tickets at £8.00. each are available from the following outlets:-

C.N.D. Bookshop, 227 Seven Sisters Road, London, N.4. (opp. Finsbury Park Tube). 01-263-5673.
Branches of London Theatre Bookings. 01-439-3371.
Branches of Premier Theatre Bookings. 01-240-2245.
SOUTH-WEST:
Virgin Records, Merchant Street, Bristol. 290499.
Revolver Records, Berkeley Cres., Bristol. 299105.
Katze, The Old Fishmarket, Corn Street, Bristol
Records Unlimited, Westgate Street Bath. 20210
Virgin Records, Plymouth. 660435.
Acorn Records, Yeovil. 25503.
Bath Place records, Taunton. 85057.

Ticket price includes Camping, Car-Parking and all On-Site Events. Children under 14 and disabled admitted FREE.

Information: 01 263 0977

STOP PRESS: Just confirmed to headline Friday night at Glastonbury BLACK UHURU

MOVING HEARTS

+ SPECIAL GUEST JIM PAGE

LONDON BOROUGH OF CAMDEN PRESENTS

JUNE 14th, 15th, 16th
THE SHAW THEATRE
100 EUSTON ROAD, LONDON NW1.
BOX OFFICE: 01-388 1394
STARTS: 7.30pm TICKETS: £3.50

JUNE 17th
THE MALTINGS — FARNHAM, SURREY
BOX OFFICE: 0252 726234
STARTS: 7.30pm TICKETS: £3.00, £3.50

JUNE 18th, 19th, 20th
THE HALF MOON — PUTNEY
01-788 2387
STARTS: 8.00pm TICKETS: £4.00

MOVING HEARTS — WEA K58387

THE CROWN

ABERDEEN PLACE, NW8
01-289 1102 WARWICK AVENUE TUBE

Thurs 10th June £1.00 — SAM MITCHELL BLUES BAND
Fri 11th June £1.00 — TAKEAWAY
Sat 12th June £1.50 — QUEEN OF BLUES/SOUL — JO-ANN KELLY BAND
Sun 13th June £1.00 — JOHN SPENCER BAND
Mon 14th June £1.00 — ALMOST NEW COMEDY SHOW WITH NORMAN LOVETT + Surprise guests
Tues 15th June £1.00 — TRIMMER AND JENKINS BAND (New Wave/Jazz/Salsa/Funk)
Wed 16th June £1.00 — THE PENCILS
Thurs 17th June £1.00 — From New Orleans — BIG JAY MONQUE'D And the Jaywalkers

BOOKED THROUGH SMART BOOKINGS P.O. BOX 743, LONDON SW15 1BS. 01-788 2287 (BANDS PLEASE CONTACT BY POST)

ROCK CITY

TALBOT ST, NOTTINGHAM
Tel 0602 412544 OPEN 8pm-2am

WEDNESDAY 16th JUNE £3.00 ADV
GANG OF FOUR
+ KINGTRIGGER

TUESDAY 22nd JUNE £4.50 ADV
Crawley Gad Promotions present
FREDDIE McGREGOR

WEDNESDAY 23rd JUNE £2.50 ADV
DEFUNKT
+
THE HIGSONS

MUST BE OVER 18 YEARS OF AGE, TICKETS FROM ROCK CITY BOX OFFICE, SELECTADISC, VICTORIA BOX OFFICE, NOTTINGHAM — RE-CORDS, DERBY — REVOLVER, MANSFIELD — PRIDE, NEWARK — RECORD SHOP, GRANTHAM — TRACKS, THE BOX OFFICE, LINCOLN — OR BY POST FROM ROCK CITY, ENCLOSING SAE.

THEATRES

Oi! FOR ENGLAND

BY TREVOR GRIFFITHS

Oi! FOR ENGLAND

A Play by Trevor Griffiths
Music by
Andy Roberts and the band
Mon-Sat 7.30
Mats Tue & Thurs at 2.30 from 15 June
All seats £2
Concessions: Students/UB40
Royal Court Theatre Upstairs
Sloane Square, SW1.
01-730 2554

CINEMAS

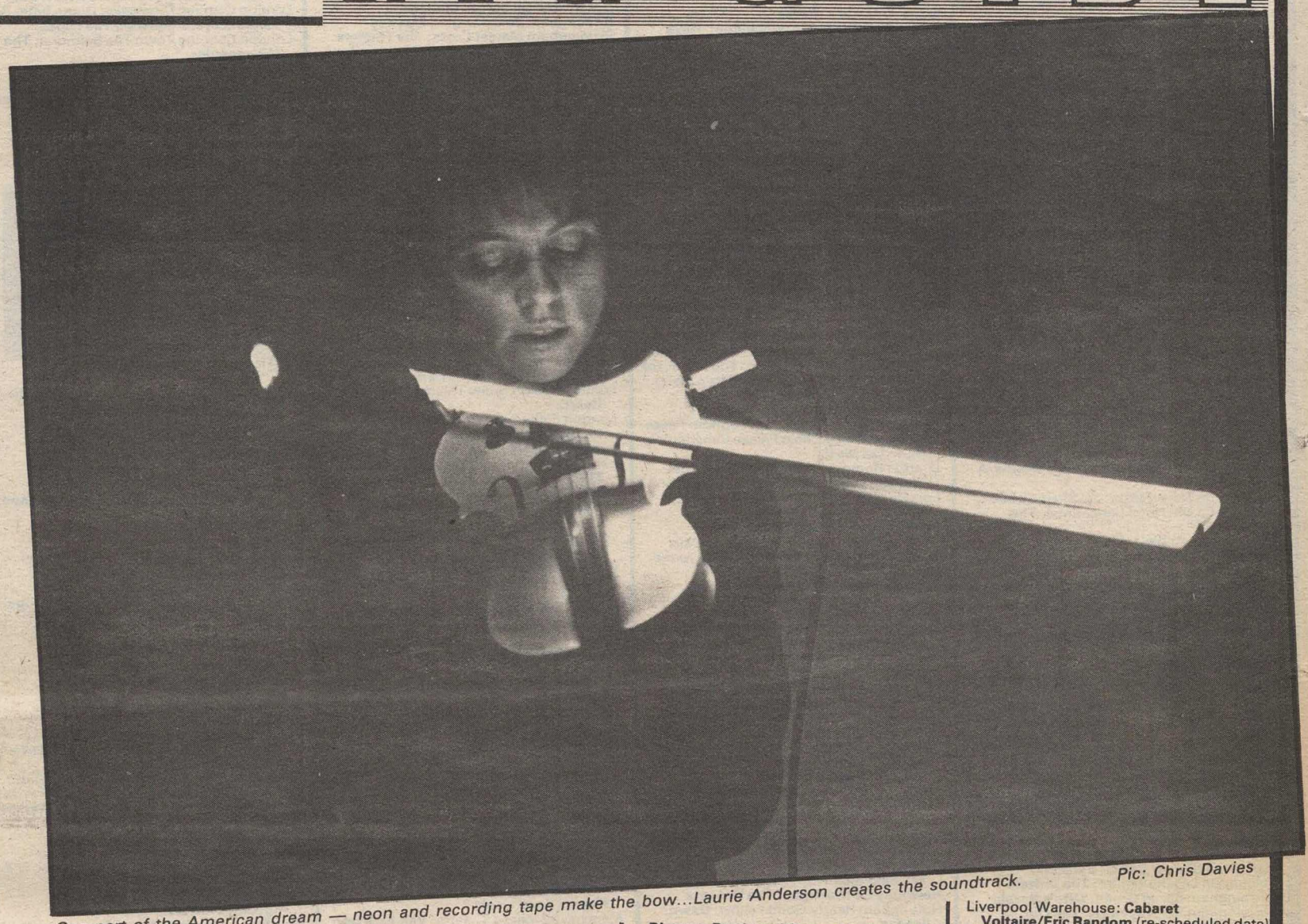
Scala CLUB CINEMA

KINGS CROSS 278 8052/0051

Thursday 10th
JUDY GARLAND
STRIKE UP THE BAND
1.25, 5.15, 9.00
+ GIRL CRAZY 3.30, 7.15
Friday 11th
PASOLINI'S
SALO 1.00, 3.00, 5.00, 7.00, 9.00
Saturday 12th
SOUL SHOW
1.00, 4.20, 7.40, 11.15
+ SHINDIG 2.40, 6.00, 9.20
Sunday 13th
A DAY WITH THE DETECTIVES
From 10.30 am
Monday 14th
ROSI'S MATTEI AFFAIR 2.55, 7.00
+ ILLUSTRIOUS CORPSES 1.00, 4.55, 9.00
Tuesday 15th
WARREN BEATTY in
MICKY ONE 3.45, 7.20
+ BRANDO in
ON THE WATERFRONT
1.50, 5.25, 9.00
Wednesday 16th
PETER LORRE: FRITZ LANG'S
M
4.00, 7.25
+ DER VERLORENE
2.25, 5.50, 9.15
Thursday 17th
THE WARRIORS
3.50, 7.25
+ LINDSAY ANDERSON'S
IF
1.50, 5.25, 9.00

nationwide GIG GUIDE

ARGUABLY the most intriguing highlight in a quiet week is the return of LAURIE ANDERSON, the American performance artist who scored a quirky hit with 'O Superman' last year. She plays a concert in Edinburgh on Sunday, and begins a three-night stint at London's Adelphi Theatre on Tuesday. In fact, the Adelphi — which has suddenly emerged as a new rock venue — hosts one of the week's other high spots, with BAUHAUS appearing there on Friday and Saturday.
Principal one-off of the week is the annual Multiple Sclerosis benefit at London The Venue on Tuesday, this year featuring ALTERED IMAGES, LEVEL 42 and MARI WILSON. And down in Bristol, PIGBAG emerge from hibernation to play a charity show on Sunday. Despite the lack of new tours (though old stager BO DIDDLEY is playing another gig series), a number of top acts are already on the road, and HAIRCUT 100 reach the climax of their outing at London Hammersmith (Thursday and Friday) and Brighton (Saturday). We also reluctantly say farewell to KID CREOLE & CO at Aylesbury on Saturday. This relatively low-key week could well be described as the lull before the storm. Because it all starts happening again next week — with the GLASTONBURY Festival, FRANK ZAPPA and BLACK UHURU concerts, the start of TOYAH's tour and the first of THE ROLLING STONES' outdoor shows.



One part of the American dream — neon and recording tape make the bow...Laurie Anderson creates the soundtrack. *Pic: Chris Davies*

thursday 10th

Basildon Raquels: **Park Avenue**
Basingstoke Pig & Whistle: **Crossfire**
Bath Moles: **The Swinging Laurels**
Belfast Ulster Hall: **Van Morrison**
Birmingham Barrel Organ: **Ida-Red**
Birmingham Mercat Cross: **Sky Diver**
Birmingham Pelican Hotel: **Headbolt**
Birmingham Railway Hotel: **The Last Detail**
Bradford Manhattan Club: **Xero**
Brighton New Regent: **Carmel/Weekend**
Bristol Granary: **Yesterday And Today**
Caerphilly Checkmate Club: **Zipper**
Cardiff Treharne Hall: **Dance With Disaster**
Chadwell Heath Greyhound: **The Motivators/Dick Coombs**
Chesterfield Star Inn: **Our Pete & The Wage Slips/Jumping Jeannie & The 4½ Garden Gnomes**
Coventry General Wolfe: **Loose Change**
Derby Blue Note: **Mari Wilson & The Wilsations**
Eastcote Bottom Line: **Gonzalez**
Edinburgh Pipers Disco: **H20**
Farnham The Maltings: **Toffs**
Flint The Raven: **Rhythm Squad**
Gateshead Honeysuckle: **Barfly**
Glasgow Night Moves: **John Cooper Clarke**
Glasgow Tiffany's: **Uriah Heep**
Gloucester Leisure Centre: **Shakatak**
Hatfield The Forum: **Barbara Dickson**
Hemel Hempstead Cellar Rock Club: **Clientelle/Rock Squad/Freebird**
High Wycombe Nags Head: **The Spacemen/Martial Law**
Inverness Ice Rink: **The Dolphins**
Leeds Warehouse: **Hambi & The Dance**
Littleborough Lydgate Inn: **Beau Leisure**
Liverpool Pyramid Club: **Carnival/A.F.I.**
Liverpool The Mayflower: **The Rivals**
Liverpool Warehouse: **Widow**
London Brentford Red Lion: **Rodeo**
London Camden Dingwalls: **Frankie Miller Band/Claire Hamill's Transporter**
London Camden Dublin Castle: **Diz & The Doormen**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Clapham Two Brewers: **Harfoot Brothers**
London Covent Garden Rock Garden: **The Go-Betweens/Channel 5**
London Covent Garden The Canteen: **Illinois Jacquet Quartet with Slam Stewart (until June 19)**
London Fulham Golden Lion: **The 45's**
London Fulham Greyhound: **True Life Confessions/Steve Hooker's Shakers**
London Fulham Kings Head: **Basils Ballsup Band**
London Hammersmith Clarendon Hotel: **The Pinkies/Lizzy Black**
London Hammersmith Odeon: **Haircut 100**
London Hammersmith Ravenscourt Park: **Pete Nu Trio/Olaf Vass**
London Hampstead Giovanni's Club: **Spartacus**
London Islington Hope & Anchor: **Amazulu**
London Islington Pied Bull: **The Beatroots**
London Kensington Ad Lib: **Brian Knight's Thin Lines**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Marquee Club: **Climax Blues Band**
London N.7 The Favourite: **Jan Ponsford Quintet with Jim Dvorak**
London N.W.2 Hogs Grunt: **The Creamies**
London N.W.8 The Crown: **Sam Mitchell Blues Band**
London Oxford St. 100 Club: **Ranking Toyan**
London Plumstead Prince Rupert: **A Bigger Splash**
London Putney Half Moon: **Trimmer & Jenkins**
London Putney White Lion: **Dirt/Youthinasia**
London Rotherhithe Prince of Orange: **Bill Brunskill Band**
London Soho Pizza Express: **Kai Winding**
London Southall White Hart: **Angelwitch/Sacred Alien**
London Stoke Newington Pegasus: **Morrisey Mullen**
London Victoria The Venue: **Tom Verlaine**
London Waterloo Royal Victoria: **Freddy's Feetwarmers**
London W.1 (Charlotte St) Sol y Sombra: **Isaac Tago Ensemble**
London W.1 (Down St) Gulliver's: **Haze/Nick Battle**
London W.1 (Gt. Portland St) The Albany: **Room 13**
London W.9 Zig-Zag Club: **Grand Prix/Chinatown**
Londonerry The Venue: **The Perfect Crime**
Maidstone Ship Inn: **Naughty Thoughts**
Manchester Apollo Theatre: **Kid Creole & The Coconuts**
Manchester Pips: **The Process**
Newcastle Soul Kitchen: **Wild Swans**
Newcastle The Honeysuckel: **R & B Spitfires**
Newcastle Wallsend Buddle Arts Centre: **The East Side Torpedoes**
Norwich Jacquard Club: **The Fixx**
Nottingham Ancaster Hall: **Wibbley Brothers**
Nottingham Hearty Good Fellow: **Colin Staples Breadline/Ray Gunn & The Lasers**
Nottingham Rock City: **Bo Diddley**
Oldham Birch Hall Hotel: **George Melly & The Feetwarmers**
Oxford Radcliffe Arms: **Blues Session**
Plymouth Ark Royal: **Mercedes**
Plymouth Castaways: **Gang Of Four**
Portsmouth Guildhall: **David Soul/Brotherhood Of Man**
Sheffield Hallamshire Hotel: **Time In Motion**
Wakefield Newton House: **Remuda**
Wallsey Dale Inn: **Rockin Horse**
Watford Bailey's: **Modern Romance** (until Saturday)
West Kingsdown (Kent) King Studios: **Wildlife/The Abysmal Sisters**
Whitburn Whitedale Hotel: **Red Ellis**
Wokingham Angie's: **The Nashville Teens**

friday 11th

Aberdeen The Venue: **The Dolphins**
Alloa Cochran Hotel: **Pallas**
Belfast Winkers Club: **The Perfect Crime**
Birmingham Barrel Organ: **Willy & The Poor Boys**
Birmingham Fighting Cocks: **Icarus/Stylex**
Birmingham Junction Inn: **Headbolt**
Birmingham Mercat Cross: **Situation Critical**
Birmingham Odeon: **Kid Creole & The Coconuts**
Birmingham Polytechnic: **Hambi & The Dance**
Birmingham Railway Hotel: **Teuser**
Birmingham University: **The Passions / The Stargazers**
Bradford Palm Cove Club: **1919**
Brentwood Hermit Club: **Short Stories**
Brighton Top Rank: **Gang Of Four**
Cambridge University: **Cake And Eat It**
Canvey Island Gold Mine: **The Family Rico**
Cardiff Lloyds: **Dance With Disaster**
Chadwell Heath Greyhound: **Inner Vision / Ready Rubbed**
Chelmsford Heroes: **Deadman's Shadow**
Coventry General Wolfe: **Otway & Barrett / The D.T.'s**
Coventry Ryton Bridge: **Streetlite**
Darlington Raw Noice: **Riot Squad**
Dover (St. Margaret's) Red Lion: **Naughty Thoughts**
Dunfermline Chimes: **Laughing Academy**
Dunstable Queensway Hall: **Funkapolitan**
Edinburgh Nite Club: **John Cooper Clarke**
Edinburgh Playhouse Theate: **Bo Diddley**
Gateshead Honeysuckle: **Genes**
Harrow The Roxboro': **Dream Cycle 7**
Hatfield The Forum: **Shakatak**
Horseforth Ringway: **Remuda**
Hull Wellington Club: **Hullabaloo**
Innerleithen Union Club: **Border Boogie Band**
Kelso Cross Keys: **Border Boogie Band**
Liverpool St. Katherine's College: **Ulterior Motive**
Liverpool Warehouse: **Blue Orchids**
London Battersea Arts Centre: **Harvey & The Wallbangers**
London Battersea The Latchmere: **Tony Poole & Ian Whitmore**
London Brixton Front Line Theatre: **Dirt / Anthrax**
London Brixton Old White Horse: **Joanne Richler / Benjamin Zephaniah / Mountbatten's Plimsoll / Hot Lines**
London Brixton The Fridge: **Politics Of Paradise**
London Camberwell Art College: **King Kurt**
London Camden Dingwalls: **Laverne Brown Band / The Interiors**
London Camden Dublin Castle: **Red Beans & Rice**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Canning Town Bridge House: **Le Mat**
London Chelsea Roebuck: **Harfoot Brothers**
London Clapham Two Brewers: **A Bigger Splash**
London Clapham 101 Club: **The Masked Orchestra**
London Covent Garden Rock Garden: **Root Jackson & The G.B. Blues Co / Jelly Boys**
London East Ham Ruskin Arms: **Electrix**
London Elephant & Castle College of Printing: **The Flips**
London E.15 Livingstone House: **Mikado / Movement**
London Fulham Golden Lion: **Chuck Farley**
London Fulham Greyhound: **Morrissey Mullen**
London Fulham Kings Head: **Ruthless Blues**
London Hammersmith Clarendon Hotel: **Crown Of Thorns / Visual Aids**
London Hammersmith Odeon: **Haircut 100**
London Herne Hill Half Moon: **Killer Wales**
London Islington Hope & Anchor: **Roddy Radiation & The Tearjerkers**
London Kensington Ad Lib Club: **The Lightning Raiders**
London Kentish Town Bull & Gate: **Crannog**
London Marquee Club: **Yesterday And Today**
London N.W.2 Grosvenor Rooms: **Billy Boyle Band / Highway Shoes**
London N.W.2 Hogs Grunt: **Cayenne / Idol Frets**
London Oxford St. 100 Club: **Jazz Afrika**
London Peckham Newlands Tavern: **Duphorias Last Dance**
London Plumstead The Ship: **The Scratch Band / The Czechs**
London Putney Half Moon: **Jo-Anne Kelly Band**
London Putney Star & Garter: **Johnny G**
London Rotherhithe Prince of Orange: **Original East Side Stompers**
London Soho Pizza Express: **Bitelli's Onward Internationals**
London Stoke Newington Pegasus: **Juice On The Loose**
Loose Stockwell The Plough: **Southside**
London Strand Adelphi Theatre: **Bauhaus**
London Tottenham-Court Rd. The Roebuck: **Design For Living**
London Victoria The Venue: **The Inmates / The Hamsters**
London W.9 Zig-Zag Club: **The Sound / The Alarm**
London W.C.2 Cheshire Cheese: **China Pig**
Manchester Band on the Wall: **The Islanders**
March Arthur's Farm: **Liquid Gold**
Middleton Victoria Hotel: **Beau Leisure**
Nantwich Civic Hall: **George Melly & The Feetwarmers**
Newcastle Mayfair Ballroom: **Uriah Heep**
Newcastle Spectro Arts Workshop: **Red Performance**
Northampton Roadmender Club: **The Diagram Brothers / Groovy Underwear / Syndromes**
Nottingham Rock City: **Diamond Head / Saracen / Dawn Trader**
Oxford (Cowley) Original Swan: **Private Enterprise**
Oxford Radcliffe Arms: **Jerry Co**
Plymouth Ark Royal: **Canyon**
Retford Porterhouse: **Vice Squad**
Ringwood The Elm Tree: **The Press**
Salford University: **The Daze**
Shanklin I.o.W. The Clarendon: **The Choir**
Sheffield Victoria Hotel: **23 Skidoo**
Southampton Gaumont Theatre: **Barbara Dickson**
Stafford North Staffs Polytechnic: **Wrathchild**
Stanswicks Theatre: **Neil Innes**
Stirling Mayfield Centre: **TV21 / Epsilon**
Sunderland Mountain Daisy: **R&B Spitfires**
Totnes Civic Hall: **Talisman**
Whiteparish The Fountain: **Crossfire**
Wokingham Angie's: **Short Stories**

saturday 12th

Aylesbury Friars: **Kid Creole & The Coconuts**
Aviemore Osprey Rooms: **The Dolphins**
Barnsley Grimethorpe & Ferrymoor WMC: **Remuda**
Birmingham Arts Lab: **Swans Way**
Birmingham Barrel Organ: **Orphan**
Birmingham Fighting Cocks: **Dali's Car**
Birmingham Mercat Cross: **Handome Beasts**
Blackpool J.R.'s Bar: **Ik**
Bournemouth Midnight Express: **The Ivory Coasters**
Bridgwater Arts Centre: **The Escape/The Terraplanes**
Brighton Centre: **Haircut 100**
Brighton The Concorde: **Life Size Models**
Cardiff Heath Hospital Club: **Dance With Disaster**
Cardiff Nerq's: **The Swinging Laurels**
Chadwell Heath Greyhound: **Avenue/Solo Sons**
Chesterfield Top Rank: **Bingo Reg & The Screaming Jeannies/Stuttering Jack & The Heart Attacks**
Chippenham Goldiggers: **The Nashville Teens**
Coventry General Wolfe: **Hambi & The Dance**
Dunstable Queensway Hall: **Yesterday And Today**
Edinburgh Playhouse Theatre: **Van Morrison**
Edinburgh The Place: **Halcyon Daze**
Egremont Town Hall; **Total Chaos/Paralax**
Gillingham King Charles Hotel: **Shakatak**
Glasgow Bearsden Burgh Hall: **Cheap Gods/The Pastels/Jowe Head**
Glasgow Govan High Fete: **H20**
Harlow Playhouse Theatre: **George Melly & The Feetwarmers**
Kendal Brewery Arts Centre: **Neil Innes**
Kinghorn Cuinzie Neuk: **Red Ellis**
Leeds Fforde Green Hotel: **Bo Diddley**
Liverpool Adams Club: **Alexis Korner**
Liverpool Warehouse: **Cabaret Voltaire/Eric Random** (re-scheduled date)
London Battersea Arts Centre: **Harry Beckett Quartet**
London Battersea The Latchmere: **The Extraordinaires**
London Brentford Red Lion: **Fast Buck**
London Brixton The Fridge: **Foreign Aim**
London Camden Dingwalls: **The Republic/Panic**
London Camden Dublin Castle: **Ricky Cool & The New Cool**
London Canning Town Bridge House: **Tour De Force/Naughty Thoughts**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Covent Garden Rock Garden: **James King & The Lone Wolves**
London Deptford Royal Albert: **A Bigger Splash**
London E.7 Norwich Rd. Centre: **Mikado**
London Fulham Golden Lion: **Mickey Jupp**
London Fulham Greyhound: **Manufactured Romance/Mouse & The Underdog**
London Fulham Kings Head: **Red Beans & Rice**
London Greenwich Park (7pm): **Humphrey Lyttelton Band**
London Greenwich Woodwharf Studios: **Tronics/Winter Trees**
London Hammersmith Clarendon Hotel: **The High Tide**
London Hampstead Starlight Room: **Saracen**
London Harrow Rd. Centre Iberico: **Whitehouse**
London Harrow Rd. The College Park: **Mr. Clean/Roland Muldoon**
London Herne Hill Half Moon: **Screen 3/Unity Series**
London Islington Hope & Anchor: **The Beatroots**
London Islington Pied Bull: **Fast Relief/Swamp 82**
London Kentish Town Bull & Gate: **Morrissey Mullen**
London N.4 The Stapleton: **Dave Ellis Band**
London N.W.2 Grosvenor Rooms: **Aubrey Lovejoy Band/Roger Humphries Band/Kelvin Henderson**
London N.W.2 Hogs Grunt: **Juice On The Loose/Commuter**
London Plumstead The Ship: **The Wicked No Sleep/His Create He**
London Rotherhithe Prince of Orange: **Hugh Rainey**
London Soho Pizza Express: **Harry Gold's Pieces Of Eight**
London Stockwell Old Queen's Head: **Talkover/Makka**
London Stoke Newington Pegasus: **Big Chief**
London Strand Adelphi Theatre: **Bauhaus**
London Tottenham-Court Rd. The Roebuck: **Hope**
London Trafalgar Sq. St. Martin's Crypt (3.30pm): **Design For Living/Gorp/The Big Combo**
London Twickenham Black Dog: **Electrix**
London Victoria The Venue: **Secret Affair**
London Westbourne Park Meanwhile Gardens (noon-6pm, free): **Blue Midnight/Hamburger Allstars/Instant**

☐ *CONTINUED OVER*

nationwide GIG GUIDE

☐ *FROM PREVIOUS PAGE*

Automatons/012/Merry Zap Zap etc.
London W.1 Dover Street Wine Bar: **Gilly Elkin Band**
London W.9 Zig-Zag Club: **B-Movie/Richard Strange/Vendino Pact/International Drum Club**
Manchester Apollo Theatre: **Gang Of Four**
Manchester Band on the Wall: **New Shoes**
Norwich Flixton Rooms: **Flux Of Pink Indians/The Disruptors**
Nottingham University: **Wibbley Brothers**
Orpington Civic Hall: **Mari Wilson & The Wilsations**
Oxford Pennyfarthing: **Truffle**
Oxford Radcliffe Arms: **Blue Fox**
Pershore Horticultural College: **Matter/Let's Decorate/Drey Grade**
Plymouth Ark Royal: **The Headless Horseman**
Port Stewart Spuds Bar: **The Perfect Crime**
Preston Warehouse: **Danse Society**
Rayleigh Crocs: **Bam Bam**
Retford Porterhouse: **The Stargazers**
Shanklin I.o.W. The Clarendon: **The Choir**
Slough College: **Sledgehammer**
Southampton Park Hotel: **Crossfire**
Southend Cliffs Pavilion: **Uriah Heep**
St Austell Cornwall Coliseum: **Barbara Dickson**
Stirling Mayfield Centre: **H2O & Pop Wallpaper** (afternoon)/**Orange Juice & 22 Beaches** (evening)
St. Ives Guildhall: **Talisman**
West Horton Sports Centre: **Here & Now/A Pencil**
Weymouth Dorset Institute: **Shark Taboo**
Wishaw Crown Hotel (lunchtime): **The Pests**
Wokingham Angie's: **Little Sister**
Yeovil Rainbow Club: **The Hamsters**

sunday 13th

Pigbag: Bristol

Aberdeen Copper Beach: **Saracen**
Ashington Leisure Centre: **The Drifters**
Birmingham Barrel Organ: **Otto's Bazaar**
Birmingham Railway Hotel: **The Out**
Birmingham (Yardley) The Swan: **Video**
Bradford Manhattan Club: **Xero**
Brighton Jenkinson's: **John Cooper Clarke**
Bristol Romeo & Juliet's: **Pigbag/Mouth/Restriction**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Croydon Warehouse Theatre: **Randolph The Remarkable/Anne Clark/Andrea Barron/Dekko**
Dublin Dalymont Football Stadium: **Meatloaf**
Eastbourne Diplocks: **The Press**
Edinburgh Usher Hall: **Laurie Anderson**
Galashiels Abbotsford: **Border Boogie Band**
Gillingham King Charles Hotel: **Bo Diddley**
Glasgow The Mayfair: **H20**
High Wycombe Nags Head: **The Alligators**
Huddersfield White Lion: **Whammer Jammer**
Irvine Amanda's: **Pallas**
Kettering Kings Arms (lunchtime): **Dave Johnson Jazz Band & Guests**
Leeds Royal Park Hotel (lunchtime) and Central Station (evening): **Volunteers**
London Battersea Arts Centre (lunchtime): **Bob Taylor's Full Frontal Rhythm Boys**
London Battersea Nags Head: **Jugular Vein**
London Battersea The Latchmere (lunchtime): **Out To Lunch**
London Brentford Red Lion: **Boris** (lunchtime)/**Rodeo** (evening)
London Camden Dublin Castle: **Dave Bitelli's Onward Internationals** (lunchtime)/**Big Jay & The Jaywalkers** (evening)
London Canning Town Bridge House: **Electrix**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Clapham Two Brewers: **Not Exactly**
London Covent Garden Rock Garden: **Mxyztplk/The Americans/Fan Club**
London Covent Garden The Canteen: **Tres**
London Finchley Torrington: **Tour De Force**
London Fulham Golden Lion: **Little Sister**
London Fulham Greyhound: **Isosceles/Primary**
London Fulham Kings Head: **Combo Passe**
London Hackney Chats Palace (lunchtime): **Sunwind Music**
London Hammersmith Clarendon Hotel: **The No-Goodniks/Naughty Thoughts**
London Hammersmith Ravenscourt Park (3-5pm): **Savoy Jazzmen**
London Kennington The Cricketers (lunchtime): **J. J. & The Jealous Guys**
London Kensington The Sunset: **Cayenne**
London N.11 Standard Sports Club (lunchtime): **Young Jazz Big Band**
London N.W.2 Hogs Grunt: **Bernie Tyrell's Salisbury Stompers**
London Oxford St. 100 Club: **Our Band/Jon Picard Band**
London Putney Half Moon: **Frankie Miller Band**
London Soho Pizza Express: **Pat Smythe**
London Stoke Newington Pegasus: **The Republic**
London Stratford Green Man (lunchtime): **The Funky B's**
London Tottenham-Court Road Dominion Theatre: **Chas & Dave**
London Wimbledon Nelson's Club: **The Deltas**
London Woolwich Tramshed: **Stan Arnold**
London W.1 Portman Hotel (lunchtime); **Dick Charlesworth Band**
Newcastle Playhouse Theatre (lunchtime): **The East Side Torpedoes**
Newquay Central Hotel: **The Winners**
Nottingham Hearty Good Fellow: **Dawn Trader**
Nottingham Windmill Bar: **The Jabs** (lunchtime)/**Pookiesnackenburger** (evening)
Plymouth Ark Royal: **Canyon** (lunchtime)/**Renegade** (evening)
Poynton Folk Centre: **Sara Grey & Ellie Ellis/Hunters Moon**
Redcar Coatham Bowl: **Gang Of Four**
Sheffield George IV Hotel: **Time In Motion**
Stanmere Middlesex & Hearts Country Club: **Harold Melvin & The Blue Notes**
Stirling Mayfield Centre: **Henry Gorman Band & Nighthawk** (afternoon)/**Curious Reign** (evening)
Wokingham Angie's: **Bobalouis**

monday 14th

John Cooper Clarke: St. Albans

Bangor (Co. Down) Sportsman Inn: **The Perfect Crime**
Bannockburn Tamdhu: **Understanding Poetry**
Birkenhead Sir James Club: **Ik**
Birmingham Barrel Organ: **Mayday**
Birmingham Mercat Cross: **The Thrillers**
Birmingham Railway Hotel: **Chainsaw**
Bristol Colston Hall: **Barbara Dickson**
Cambridge Clare College: **The Stargazers**
Cardiff Great Western Hotel: **The Beatroots**
Derby Assembly Rooms: **The Drifters**
Edinburgh Coasters: **Gang Of Four**
Gateshead Honeysuckle: **Stu Burns Band**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Keighley Funhouse: **Diagram Brothers/Fiat Lux**
Lincoln Lindsay's Disco Bar: **Bikini Atoll**
Liverpool The Mayflower: **Rhythm Squad**
London Brentford Red Lion: **The 45's**
London Camden Dingwalls: **Playne Jayne/Lick Ma Lolly/Paradise Now**
London Charing Cross Duke of Buckingham: **The Pokadots**
London Clapham Two Brewers: **Ground Zero**
London Clapham 101 Club: **Avenue**
London Covent Garden Rock Garden: **Exit/Head Over Heels/Hope**
London Euston Shaw Theatre: **Moving Hearts**
London Fulham Greyhound: **Hanoi Rocks/Airport & Dean**
London Fulham Kings Head: **The Feelers**
London Hammersmith Clarendon Hotel: **The Vampire Bats From Lewisham/Lisa Look**
London Kentish Town Bull & Gate: **Big Chief**
London Knightsbridge Pizza on the Park: **Pat Smythe**
London Marquee Club: **Hambi & The Dance**
London N.W.2 The Castle: **Wes McGhee & Friends**
London N.4 The Stapleton: **Loose Talk**
London Oxford St. 100 Club: **Stan Tracey Quartet**
London Rotherhithe Apples & Pears: **A Bigger Splash**
London Royal Festival Hall: **Jacques Loussier**
London Stoke Newington Pegasus: **Wilmer Williams & The Combo**
London Walthamstow Saxon Club: **Electrix**
London West Hampstead Moonlight Club: **Troops For Tomorrow**
London Woolwich Tramshed: **Max Collie's Rhythm Aces**
London W.1 (Maddox St) Gillrays Bar: **Fred Rickshaw's Hot Goolies**
Luton The Mad Hatter: **Mortal Disguize**
Manchester Band on the Wall: **Foreign Press**
Manchester Golden Garter: **The Ohio Players** (for a week)
Manchester Palace Theatre: **Van Morrison**
New Brighton Grand Hotel: **Dalek I**
Nottingham Sherwood Rooms: **Clint Eastwood & General Saint**
Nottingham Windmill Bar: **Pookiesnackenburger**
St Albans City Hall: **John Cooper Clarke**
Swinton Bee Hive Hotel: **Rockin Horse**

tuesday 15th

Belfast Errigal Inn: **The Perfect Crime**
Birmingham Barrel Organ: **Cromo**
Birmingham Mercat Cross: **The Ramparts**
Birmingham Railway Hotel: **Money**
Bradford Palm Cove Club: **Xpozez/Living Dead**
Cambridge Christ's College: **George Melly & The Feetwarmers**
Cambridge Emmanuel College: **Shakatak / Talisman / Pookiesnackenburger**
Cambridge Pembroke College: **The Stargazers**
Cambridge St Catherine's College: **Mood Elevators**
Chippenham Goldiggers: **The Drifters**
Glasgow Tiffany's: **Gang Of Four**
Gravesend Red Lion: **Dirt/Amega Tribe**
Hanley The Vine: **Shark Taboo**
Leeds Parkers Wine Bar: **Xero**
Liverpool Pyramid Club: **The Brazier Brothers**
Liverpool Warehouse: **Korean Kareer/Red Line/Enormous Curious**
London Battersea The Latchmere: **The Extraordinaires**
London Brentford Red Lion: **Streetwalker**
London Camden Dingwalls: **Doug Sahm & Augie Meyers/Juice On The Loose**
London Canning Town The Balmoral: **The Wrectangles**
London Charing Cross Duke of Buckingham: **Wit Of A Banker**
London Clapham Two Brewers: **Civilization**
London Covent Garden Rock Garden: **Re-Flex/Free Hand/Ozone Zone**
London Euston Shaw Theatre: **Moving Hearts**
London Fulham Golden Lion: **Cool Snap**

Altered Images: London

London Fulham Greyhound: **Claire Hamill's Transporter/The Masked Orchestra**
London Fulham Kings Head: **The 45's**
London Hammersmith Clarendon Hotel: **Idiot Ballroom Beach Party**
London Hammersmith Ravenscroft Park: **Jo-Anne Kelly Band**
London Hornsey Kings Head: **Main Avenue Jazzband**
London Kennington The Cricketers: **A Bigger Splash**
London Knightsbridge Pizza on the Park: **Tony Lee (until Saturday)**
London Marquee Club: **Stray**
London N.W.2 Hogs Grunt: **The Soundogs**
London Putney Half Moon: **Morrissey Mullen**
London Soho Pizza Express: **All-Star Jazzband**
London Stoke Newington Pegasus: **Macrami Brothers**
London Strand Adelphi Theatre: **Laurie Anderson**
London Victoria The Venue (Multiple Sclerosis Benefit): **Altered Images/Level 42/Mari Wilson & The Wilsations**
London West Hampstead Moonlight Club: **The Red And The Black**
London Woolwich Tramshed: **Black Market**
London W.1 (Gt. Portland St) The Albany: **The Nice Men**
Manchester Band on the Wall: **Line Up**
Newcastle Gosforth Assembly Rooms: **The East Side Torpedoes**
Norwich East Anglia University: **The Higsons/Vital Disorders**
Southport Nite Club: **Remuda**
Swindon Brunel Rooms: **Hambi & The Dance**

wednesday 16th

Aberdeen Valhallas Rock Club: **Visitors**
Birmingham Barrel Organ: **Osprey**
Birmingham Quinton Punchbowl: **Teaser**
Birmingham Railway Hotel: **Ezra Pound**
Birmingham (Yardley) Bulls Head: **Roses**
Blairgowrie Jazz Club: **Waso/Sammy Rimington Band**
Bolton Aquarius: **Warrior**
Brighton Dome: **Barbara Dickson**

Rat Scabies: Fulham

Brighton The Cavern: **Scratch Band**
Bristol Colston Hall: **Van Morrison**
Cardiff Chapter Arts Centre: **Moira & The Mice**
Carshalton Cottage of Content: **Avenue**
Chadwell Heath Greyhound: **Butchers Block Blues Band/The Excellos**
Cheltenham The Plough: **Roadsters**
Coventry Busters: **The Higsons**
Croydon The Cartoon: **Naughty Thoughts**
Derby Blue Note: **Omen Searcher**
Dudley The Crown: **Death Rattle/Sears**
Gateshead Honeysuckle: **Standard Issue**
Ilford Kings: **Morrisey Mullen**
Leeds Pack Horse Hotel: **Xero**
Liverpool Pickwicks: **Hambi & The Dance**
Liverpool Warehouse: **Visual Aids/Alarm/Suspended Animation**
London Brentford Red Lion: **Flyer**
London Camden Dingwalls: **Talisman**
London Camden Dublin Castle: **The 45's**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Clapham Two Brewers: **The Pals**
London Covent Garden Rock Garden: **The Beatroots/The Red And The Black**
London Euston Shaw Theatre: **Moving Hearts**
London Fulham Golden Lion: **The Hollywood Killers**
London Fulham Greyhound: **Foxes & Rats (Rat Scabies & Paul Fox)**
London Fulham Kings Head: **The Americans/Admit One**
London Highgate Jackson's Lane Community Centre: **Dave Hughes**
London Islington Hare & Hounds: **Gaz's Rebel Blues Rockers**
London Kennington The Cricketers: **J. J. & The Jealous Guys**
London Kensington Ad Lib: **Ray Shields Combined Forces Orchestra**
London Kings Cross Pindar of Wakefield: **The Heavenly Bodies**
London Knightsbridge The Grove: **Fred Rickshaw's Hot Goolies**
London N.W.2 Hogs Grunt: **The Holloway All-Stars**
London Plumstead The Ship: **Peter & The Wolf/Debris**
London Soho Pizza Express: **Tony Coe & Guests** (until Saturday)
London Stockwell The Swan: **Vendetta**
London Stoke Newington Pegasus: **Big Jay Monque'd**
London Strand Adelphi Theatre: **Laurie Anderson**
London Stratford North-East Polytechnic: **Tour De Force**
London Victoria The Venue: **23 Skidoo/Mark Springer/Palais Schaumburg**
London West Hampstead Moonlight Club: **A Bigger Splash**
London Wimbledon Nelsons Club: **Jo-Anne Kelly Band**
London Woolwich Tramshed: **Eric Bogle**
London W.1 (Charlotte St) Sol y Sombra: **Design For Living/Dead Sea Sound**
London W.1 (Jermyn St) Maunkberry's: **Jimmy The Hoover**
London W.C.1 New Merlin's Cave: **Tim Whitehead**
Manchester (Ashton) Shades: **The Politicians**
Manchester Band on the Wall: **Elliott Sharpe & The Modernaires**
Newcastle-under-Lyme El Syd's: **Shark Taboo**
New Romney The Seahorse: **The Sedated**
Nottingham Rock City: **Gang Of Four**
South Woodford Railway Bell: **Original East Side Stompers**
Stanmore Middlesex & Herts Country Club: **Unlimited Source**
Wakefield East Moor WMC: **Remuda**
Worthing Pavilion: **The Drifters**

REGGAE RUNNINGS

Dennis Brown — *Pic: Frederic Voisin*

THE LATEST **Dennis Brown** album is released this week by A&M and entitled 'Love Has Found Its Way' (AMLH 64886).

Produced by Joe Gibbs and Willie Lindo in Jamaica and remixed in the US, the LP is something of a departure from Brown's previous work, with greater flexibility of style and arrangement. Featuring 10 titles, the music is mostly of the singer's own and Gibbs composition, both solely and in co-operation, a pair of songs penned by one Linda Thompson for 'Handwriting On The Wall' and 'Halfway Up Halfway Down', plus Willie Lindo's 'Why Baby Why' and Bacharach-Hilliard's 'Any Day Now', originally recorded by Chuck Jackson. The title track is a co-composition between Brown and his wife Yvonne.

Up on a JA pressing Thompson Sounds label is the fine new album from former Clarendonian **Freddie McGregor** with 'Big Ship'. Produced by Linval Thompson and accompanied by the Roots Radics musicians, the set reveals nine new titles, including the current hit title track, plus melodies on the theme of 'Peaceful Man', 'Slave Master', 'Love Is Not A Toy' and others.

Two discomixes newly issued featuring **Errol Dunkley** the Man find him interpreting Bell-Creed's 'Betcha By Golly Wow' (Black Roots — BR 037) — produced by Sammy & Jackal; and for Little Johnny's Ogojah label the Douglas-Parman-Lavers fantasy 'Pretend', a song previously recorded by Dennis Brown.

Other new discomix music: a retread of 'Danger Zone' from the song's original singer **Errol "Flabba" Holt,** now bass player with Roots Radics, featuring a Gregory Isaacs production on that artist's African Museum label; **Samantha Rose,** 'Go Away Little Boy' c/w 'You'll Never Get Your Hooks In My Man' (Third World — TWDIS 500) — arranged and produced by Les Cliff; **The Chosen Few,** 'My Sweet Baby' (Regal RD 012); **Kingsley Buchanan,** 'I'll Get Away And Be Free' (Mikey); and **Sharon Little,** 'Don't Mash Up Creation' (One Love). While on 10" dub plate is issued: **Heptones,** 'What It Is' c/w **Lui Lepki,** 'Love Got A Hold On Me' (Art & Craft — ACD 019); and **Eddie Scorcher/Jim Brown,** 'Prisoner In Love' (Bridget).

Current 7" Jamaican pre include three titles on the Black Solidarity label: **George Fullwood, 'In This Jungle'; Sammy Dread,** 'I Won't Cry' and **Phillip Frazer,** 'A Little Bit Of Love'. Also issued **Michael Rutherford,** 'Satisfaction' (Ruddy T); **Eric Bubble,** 'Holocaust' (Will Power); **John Holt,** 'Sweetie Come Brush Me' (Volcano); and the obligatory pair by **Yellow Man,** 'How You Keep A Dance' (Hit) and 'Gun Man' (Hit Bound).

The latest issue of reggaezine *Small Axe* is now on sale. Included is an eight-page Gregory Isaacs interview, a small feature on the film *Countryman,* plus the usual news and reviews. Price 35p from Ray Hurford, 17 Hume Point, 2 Jersey Road, Custom House, London E16 3QP.

Southend Reggae Club invite you to step forward this Friday (11) — 8pm to 2am — at Garons Banqueting Suite, Victoria Circus, Southend-On-Sea. In tune to **Mighty Frenchtown v Jah Tubbys** featuring DJ Ranking H.

Upcoming on Saturday, June 19 is a Cafe Royal cabaret and dance at the Napoleon Suite, 68 Regent Street, Piccadilly, London, W1 with live on stage **Lion Youth** and his rhythm section plus music by **Four Star** — the South London champ, and **Sir George** from Cubies. Plus the **Kix Girl Dancers** and **The Marvelot Dancers.** Tickets from Ital, Third World, Daddy Kool and Dub Vendor.

Finally, every Thursday Upstairs at Ronnie's, 47 Frith Street, London, W1 is DJ Challenge Night talent competition, plus lovers, soul, reggae sounds.

Penny Reel

LIVE ADS

THE GREYHOUND
175 FULHAM PALACE ROAD, W.6

THURSDAY 10th JUNE £1.50
TRUE LIFE CONFESSIONS
+ Steve Hooker's Shakers

FRIDAY 11th JUNE £2.50
MORRISEY MULLEN BAND

SATURDAY 12th JUNE £1.50
MANUFACTURED ROMANCE
+ Mouse & The Underdog

SUNDAY 13th JUNE £1.00
ISOSCELES
2 man comedy team + Primary

MONDAY 14th JUNE £1.25
From Finland
HANOI ROCKS
+ Airport & Dean

TUESDAY 15th JUNE £1.25
TRANSPORTER
featuring Claire Hamill + The Masked Orchestra

WEDNESDAY 16th JUNE £2.00
FOXES & RATS
featuring Paul Fox from The Ruts, Rats Scabies from The Damned & The Legendary Martin from Watford
+ Special guest Robert Calvert

DOMINION THEATRE
Derek Block presents
FASHION
PLUS SPECIAL GUESTS
STEVE TORCH & ROY WHITE
★ FRIDAY 18th JUNE 8pm
TICKETS 3.50 3.00
FROM BOX OFFICE 01 580 9562 & USUAL AGENTS.

EVERY FRIDAY DJ GARY TURNER PLUS
gold mine
WATERS EDGE SEAFRONT RD CANVEY ISLAND 683153
★ 11th JUNE THE FAMILY RICO
18th JUNE PRIDE
EVERY SATURDAY
CHRIS HILL

BROADWAY
Clarendon Hotel, Hammersmith Broadway W6

Thursday 10th June £1.25
THE PINKIES
+ Lizzy Black
Friday 11th June £1.50
CROWN OF THORNS
+ Visual Aids
Saturday 12th June £1.50
THE HIGH TIDE
+ Support
Sunday 13th June £1.00
THE NO-GOODNIKS
+ Naughty Thoughts
Monday 14th June £1.00
THE VAMPIRE BATS FROM LEWISHAM
+ Lisa Look
Tuesday 15th June 50p
IDIOT BALLROOM BEACH PARTY
Real ale served 7.30–11.00pm

THE RAILWAY
Tottenham Lane, N.8
Wednesday 16th June
Wino Productions present
SPYNAL CHORDZ

MOONLIGHT — STARLIGHT
100 WEST END LANE — West Hampstead Tube
Sundays 7.30 - 10.30

Wednesday 9th June £1.50
CATCH 22 + Wet Paint
Thursday 10th June £1.50
IVORY COASTERS
+ Support
Friday 11th June £1.75
A BIGGER SPLASH
+ Support
Saturday 12th June £1.50
NADIA CAPICE
+ I Am Alone
Sunday 13th June £1.00
RESULTS + Step By Step
Monday 14th June £1.50
TROOPS FOR TOMORROW
+ The Facinators
Tuesday 15th June £1.50
THE RED AND THE BLACK
+ Horizontal Dancers
Wednesday 16th June £1.50
RICO + STEOL RESULT

Thursday 10th June £1.50
VITAL VOICE
+ Support
Friday 11th June £1.50
THE IDEL FLOWERS
+ Support
Saturday 12th June £1.50
SARACEN
+ The Heavy Metal Demons
Sunday 13th June
CLOSED
Monday 14th June £1.00
THE DEADBEATS
+ Support
Tuesday 15th June £1.50
THE LIVING LEGENDS
+ Support
Wednesday 16th June 75p
THE REVERBA ROCKETS
With Mick Rossi & friends + Damage

Rip Rig

CONTINUED

How strong, then, is Rip Rig & Panic as a structure?

"Don't know. It's what I believe in," is Oliver's characteristically straight response. "I think it's the only thing really happening at the moment.

"It's the love of what we're doing that keeps us together," adds Smith. "All the things we've talked about and millions of other reasons are why were together. We very rarely talk about it. You simply *know* you have the empathy."

I believe them too.

LET FREEDOWN RING: NENEH AND THE LIVING MUSIC

WE MUST conclude this adventure with an account of Rip Rig & Panic in performance. Last Friday they played at West London's Zig Zag Club, the first date of their current sheet to actually work out.

The Zig Zag's an attractive sort of gathering place — roomy without the hanger dimensions of The Venue, dark and dim without being dank, intimacy without suffocation. A good attendance: the converted or the curious, a new Bohemia unshackled from a vacuum of style or the habitual neophytes vacationing from pop?

Either way, Rip Rig shake them up. All of the foregoing would mean nothing if Rip Rig didn't deliver — but they do. Of course.

If there is no 'typical' Rip Rig & Panic outing then at least any one can be taken as a representative singularity. The group is nine- or ten-strong on the nights, a boiling concoction of brass and dance, chord and rhythm, song and ascendancy. How do they start? Perhaps a rumble on the piano keys. Smith jams his hat in reverse on his head and opens the gates on a beat traced in hissing rows of cymbals, as Oliver thumbs a wiry bass line in tandem. By now the horns have taken up the argument, tenor and baritone and trumpet scrawling atonal paths to something like a riff — and before you know it a tune, a feeling, has been established. It's being chewed over now: Sager's doing grotesque variations on an idiot dance, Springer's hands are running up and down and *upanddown* the keyboard.

The stage is fusing into this kinetic frenzy where sound and movement are tugging at alternate senses: you could pull it apart, listen to one of the other players and still take stock of a fuming passion and skill — but that's not it. It's the flow — it's the Joy.

At the centre is Neneh, the one member of the Rip Rig nucleus not heard here in conversation, singer, dancer, wife to Bruce, mother to be, the vocalist on Raw Sex Pure Energy's tremendous reworking of Edwin Starr's 'Stop The War'. It's almost like the soul and jive and exclamation in Rip Rig & Panic is concentrated in Neneh: though this is collectively the most visual group imaginable it's hard to take eyes from the configurations of dance she dreams up (and executes with Andrea, Sean's sister), swathed in exotic garlands of material and virtually possessed by the serious fun.

Her vocals snake or scurry out of the great jungleblock noise in the mighty, swinging structures of 'You're My Kind Of Climate' and 'Storm The Reality Asylum' (a groove to use all summer long) emerge from the playing as if by sorcery, Neneh picks them up and simply whirls the vocal out over our heads. Andrea underlines with scarcely less impassioned support. They are peerless: it's as simple and honest as that.

Now what's happening? Springer had a solo spot. He sits upright at the keyboard and his fingers pick out detail and healing shafts of melody that sing as loud as any of the horn solos — and it's so completely free of arrogance and blind showmanship, despite a proficiency that would have piano students despairing.

But the others want to play some more, too. Now Sagar moves to the piano, Springer investigates the tenor or barks one of his impenetrable scat languages into another microphone. Bruce is flipping out completely at the back there — just how is all this holding together? And the brass are tramping into another belting motif, Sean's switched the bass rhythm; Gareth's decided to growl and spit over a bass clarinet offering and the dance is racing on and on . . . and then it's over.

And the cats love it. They're going, well, wild. I feel a lot better than I did after the last Art Ensemble gig I saw. There can't be another group like this.

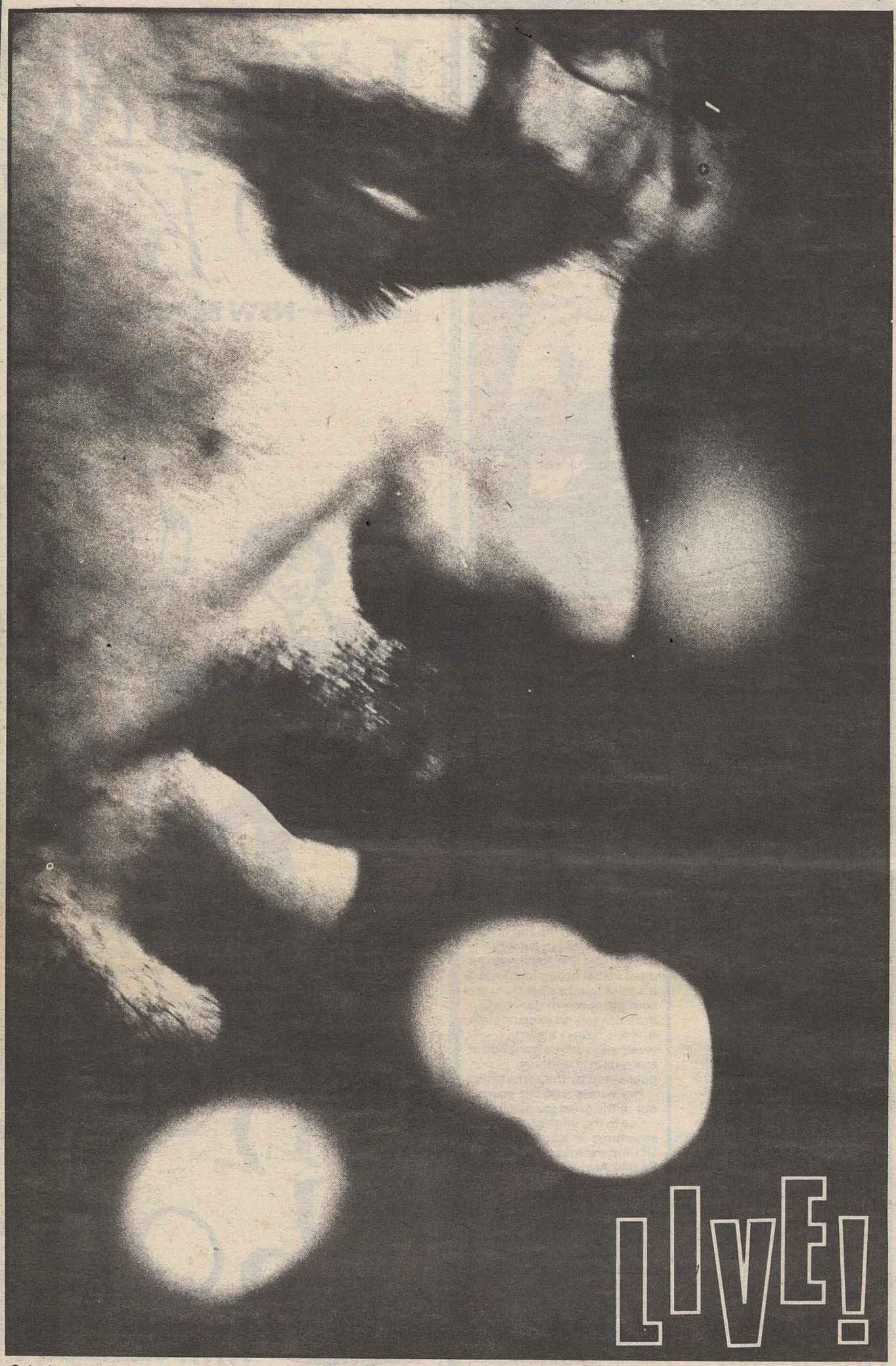
The last words are David Murray's:

LET THE MUSIC TAKE YOU CLOSER TO YOURSELF

Headings: Ornette Coleman, John Coltrane, Archie Shepp, Jackie McLean.

KILLING JOKE
NEW SINGLE

CHOP CHOP
WITH
GOOD SAMARITAN
EGO 7



Sole dream of a casino star

Pics: Kevin Cummins

WELCOME TO THE NEW SOUL SMILES

DEXYS MIDNIGHT RUNNERS

Newcastle

TAKE A TICKET to ride on the Radio One funhouse. Variety is the spice of a day on the Tyne. The red-letter day when the Newcastle conurbation uncouples the locks to release a flood of teenage and all-age jamborees. The day speeding metros channel the revellers into a teeming streaming procession hurtling towards the final confluence at Exhibition Park.

Daytime means FUNtime. The FUNtime that lies implicit in the variety of activities. FUN circus, FUN fair and thousands of FUNky headbands, FUNgus heads, spiked heads and barely FUNctioning bare heads. Assess the permutations of leisure and pleasure for yourself. The human cannonball cannons and the stunt planes stunt. Disco tents and trampoline tents and godsquad tents. Games tents with prizes for all: teddy bears for teddy boys.

Still not satisfied? Then cross palms with silver (twenty pence a throw) for Petey Powell's autograph or lose your lid with a quid for a photo — gotta pay the rent somehow eh Pete? While the Radio One star two, David Jensen rodeos on, roadshow style to the largest crowds; a self-effacing Disc Joker who bungles the primetime London connection with embarrassing frequency and numerous apology. And bands, so many bands spilling out from every attic and cellar, ever garage and garret, eager to play to win this record gig.

The native hipsters hicked and sticked their angelic alternatives on Meccano stages and Lego systems: I made it to nine, by six. **Cry With Pleasure** and **The Urbs** entertained and deserve a mention, **Royal Family** and **Small Change** didn't and don't. **Zoo Bazaar,** not bizarre enough these flashy techno twins. Urbs buzzing through Shadowy version and Hanky gesture prodding laughter. Well-worn raunchy pop but there's gold in that rock'n'droll humoured front man. Front men, they made the merry(ment)-go-round. Cry With Pleasure's hurls himself off-stage, swan-diving into the audience: he thinks he's a bird. Now the gangly dangly boy's miming and jiving hopelessly out of time: he thinks he's Pete Murphy. The music? Funky but tame.

Daytime was FUNtime but keep your glad rags on . . .

Night-time means night-caps and soul-cats, blue dungarees and steelyard boots. Spike that drink and go for the Midnight Runners. Beneath the flimsy blue canvas of a more rough than ready circus marquee, the Dexy charge shatters through the brain in white-hot explosions of violin and horn. Acoustic and electric, gentle but lacerating connections of pure pleasure shooting through the nervous system, boosting the flagging metabolism. Night-time means blinkers off and (new soul) vision on.

But first a word from your sponsors. It takes three Dexy songs to discover that the sight and sound discotechnicians, dexterous as ever, have neglected to push the 'record' button and none of this experience is being captured on tape. STOP. Dexys mope off and Jensen flounders on babbling incoherent excuses. Start again. FROM THE TOP.

"Hello again. Welcome to the In Tent Emotion Revue."

Intent or in tent, this is no time for bad joke analysis. On that stage are the finally flowering blood sweat and tears of a devotion, a dream and an obsession. Overwhelming in his passion, Kevin Rowlands institutes a whole new meaning to communication. He strides bolder than ever, converting the ridiculers and the preachers with a parade of Runners breaking down the walls of virtuosity. Dexys have made mistakes and Rowlands, more than anyone, has suffered from his unflinching monomania. But that's all over now, there's absolutely no doubting the man's sincerity. R-E-S-P-E-C-T, Rowlands spells it out, it's what he gives and what he expects in return.

A three year course in character assassination and word association from various sources has resulted in *Dexys equals morose* and *Rowlands semantically linked with sullen* attitudes being the order of the day. That's not what I saw! There was compassion and warmth, intensity and diversity . . . and even touches of genuine humour. Fuelled by total commitment to a brave new dream, Dexys twist and strain through levels and planes of feel music, refusing to be contained, denying limitation. Upmarket Tamla beat stabbing tempo colliding with pure and precious soliloquy in an uncontrollable surge.

Sax held high the Dexys speed you through a magical sequence of exquisite sensation. Rowlands, the itinerant sooth-sayer, stands fore-front delivering, deliberating, an all-knowing oracle for the rush. The deluge that sweeps all-consuming through the anatomy, seeping through to untouched and undefined emotions. Rabid violins sear an electric trail criss-crossing the rush, activating all the right connections to a soul location. Guitars playing low-key but essentially dynamic character roles in the Dexy stimulant. And just feel those saxophones WAIL!

Dexys Midnight Runners played to move more than just feet and long before night-time had reached the night-cap stage, they'd dismantled countless blinkers in a tent on the Tyne. Wait and see what they do to you, the doctor says you can't get addicted to Dexys . . . but I'm not so sure.

Amrik Rai

Romany re-visited

RY COODER

Hammersmith Odeon

RY COODER spent the '70s with his shoulder to the grindstone and his heart in the right place delivering a series of albums which spanned many cultures, eras and idioms. Unlike the many rich white shits who plundered what they could without putting anything back, Cooder's music was founded on love and he was actually doing a service to the original time, place or song — keeping the spirit alive and letting a wider audience enjoy neglected delights.

His unprecedented 10 night sell-out at the Hammersmith Odeon is evidence that, in this country at least, Cooder is finally enjoying ample returns for years of artistic diligence. But he takes it all in his stride, still the professional, still the perfectionist and there's still a pleasing, relaxed atmosphere to his performance — a showmanship that cares about its audience and its music. For starters that means punctuality — when Ry Cooder is advertised to go on at 8 o'clock that means 8 o'clock bang on time, yes siree. Which comes as a shock to those of us used to '8 o'clock' meaning an hour or two later.

When I arrive the vocal trio of Bobby King, Willie Green and Al Ulrich are just about to go into the soothing, tingling harmonies that herald the opening of 'How Can A Poor Man Stand Such Times And Live.' It's a joy to listen as the songs' deep hues and tingling soul unfold. But like so many of the songs Cooder played tonight, the promise sunk half way through. The initial invitation — be it humorous or heartfelt — would have allure and a twinkle in the eye but the subsequent party centred around a well executed but fairly standard boogie hoe-down.

Cooder and his group carry this sort of thing off better than anyone — they do it smarter, tighter and with more sparkle than is common, but the more idiosyncratic and generally more rewarding facets of the Cooder style were pushed back beyond the frontiers of what is essentially a rock'n'roll show.

His guitar was seldom as full blooded, watchful and curious as it can be — I'd like to see him stretch out, bend back and coax forward (wry Cooder) more than he did. I wanted more intimacy, more rich juices and solace (Rye Cooder?) than was apparent on 'Blue Suede Shoes' or 'Ain't You Glad.' The raunch crowded out the settings and the special qualities didn't get a chance to thrive. It wasn't a case of a great statesman selling out or abusing his position but . . . I guess you can't please all the people all of the time.

In town the same week as Todd Rundgren, Ryland's show was rigid and respectable where the Runt's had been bouyant and ecstatic. Compared to Van Morrison's stupendous reappraisal of his music earlier in the year the show was painfully lacking in a sense of rejuvenation and adventure — Cooder opted for populist balance rather than fortifying extremes.

That's not to say the show was without its moments; particularly when the excellent vocal back-up was played off against his guitar, Cooder came into his own — 'Every Woman I Know Is Crazy About An Automobile' being a case in point. But the revelation of the evening was the closing encoure of 'Chain Gang' when Bobby King (or was it Willie Green?) positively exhumed the sweet strong spirit of Sam Cooke — something I didn't think possible — but it was pure awesome dynamite.

Ry Cooder may be the next time round (different format, different setting) will produce truly emotive music, But my overall impression of his latest show was — still darling but not daring. Cooder been better.

Gavin Martin

Tell that to the Marines . . .

Pic: Peter Anderson

LOVE ON THE ROCKS

SQUEEZE
MARI WILSON

Fair Deal

MARI WILSON . . . a revelation. Those teasing, kitschy, derivative singles tell but a fraction of the tale.

The Compact concept, reeking of nostalgia, is that of an all dancing, all singing, visually dominant entertainments throwback. Revelling in the spacious stage the Wilsations, Marines and Marionettes give full vent to their showbiz fantasies while Mari attempts to retain some sense of decorum stage centre — a pivot of control whilst her cohorts teeter on the very brink of chaos, physically adlibbing, acting out private scenarios, but always snapping to attention come the climax.

Compact present pop '82 with a finely rehearsed tribute to the '60s of fond memory. A clutch of originals that always *almost* provoke recognition (The Supremes? Dusty?) plus the occasional chestnut — Bacharach's sublime 'Are You There With Another Girl' — conspire and collude to instigate a lush cabaret into the lives of today's pop kids. Armed with a set of covers Mari Wilson and Co could retire to country clubland and never go hungry again. With the Big Cash Prize looming so near (Baileys, Watford!) why bother with the grubby machinations of lower chartdom? Tot Taylor, slaving away in his self-imposed garret, seems to have missed the Brill Building essential music biz point — *use* music as a route to a comfortable living. Working on the edge of hipdom denying the obvious sources of influences just wastes time and squanders talent. Mari Wilson is an entertainer and should be allowed to ply her trade where the rewards are greatest — which isn't in 'rock' clubs.

Squeeze, however, are very much 'rock'. A pity really — this was boys' night out despite Glenn Tilbrook and Chris Difford's ability to stretch the imagination a million miles from the horrors of tanked-up mini macho.

While Squeeze's songs deal for a large part with the intricate interests of a local lad's leisure hours — pints 'n pulling — the idea of running the treadmill of regurgitating the tales to those who hold such limited ideals dear rapidly takes on nightmarish proportions. Squeeze are still paying the penalty for their early discs which attracted an ale-swilling following which is difficult to shake off now Tilbrook and Difford have fully come to terms with their awsome songwriting talent.

The duo are somewhere way up there only a couple of paces behind Mr Costello and at last realising their heritage and potential. Their catalogue of wonder provokes a bitterly envious admiration — most would be happy to lay down and die after writing 'Goodbye Girl', 'Up The Junction', 'Tempted', 'Vanity Fair' or 'Black Coffee In Bed' . . . and yet . . . and yet they are still lumbered with Squeeze.

Squeeze are the ideal demo group for Difford's lyrical and Tilbrook's musical experiment and intent. Simple mastery of the flexibility of interpretation produces singles that leap and tease, and albums which, although still lacking in coherence and focus, effortlessly trounce the opposition.

Live, though, Squeeze remain in a quandary. There's no hint of any risk. Squeeze simply play the tunes, appealing to the lowest common denominator of their beery crowd, turning up Gilson Lavis' already meaty hump and letting those guitars rip. The times when they broaden and taunt are few but oh so refreshing — a clipped reggae during 'Cool For Cats' hints at what might have been. Although comparisons may be considered heinous, Squeeze's treatment of Difford/Tilbrook sags wearily against the Attractions' championing of Costello's material — prodding, pushing, softening and stiffening while their leader acknowledges an audience's intelligence rather than pandering to the rowdier elements.

Now that Difford has moved on to examine thought and motive rather than bodily function whilst Tilbrook investigates more restrained and rewarding musical pathways ('When The Hangover Strikes'), it is up to Squeeze as a unit to reflect and assist — remaining supple — but subtle.

Squeeze at the Fair Deal were OK. But those songs . . . oh those *Songs*.

James T. Kirk

WATCHING THE DEFECTIVES

ANTI NOWHERE LEAGUE
CHRON GEN
CHELSEA
THE DEFECTS

Derby

WHAT HAVE we here? The 'So What' tour is 'Anarchy In The UK' revisited, the best thing to happen to punk since sliced bread eh? Talk about crass comparison! No, talk about blatant contrast instead and don't waste your breath.

Five years ago Malcolm McClaren instigated the arrival of 'danger' and 'threat' at the King's Hall: a daytime swimming pool drained and boarded over for the occasion. The city council, decided to attend the soundcheck, and all-knowing decided that The Sex Pistols were worse for our health than 20 Woodbines and the event was duly cancelled. But 600 people remained outside, refusing to leave until their protest and demonstration was threatened with a cell for the night.

Five years on, the paperwork is handled by Straight Music for a substantial fee. The site has transferred to The Assembly Rooms: a complex bastion of officiousness complete with carpets, usherettes and ice cream stalls, and there's no more than 600 people inside. Punk rockers reclining on plush pampered seats, admiring new leathers, biker boots and cheap chat. They're paying customers out to socialise and later, out to be entertained. Punk? The dress is still here but the attitudes, and that's what counts, are five years older and five years blander.

The Defects are crashing out as we crash in rather shakily to the punky party. A small audience for a smaller band who look as if they'd rather be with someone else: in the bar. After watching the defectives' sycophantic squeals for initiation to a punky who's who, it's almost a pleasure watching punk's old retainer in action. Gene October marks the perfect contrast: he's older and wiser . . . and he's already missed out once.

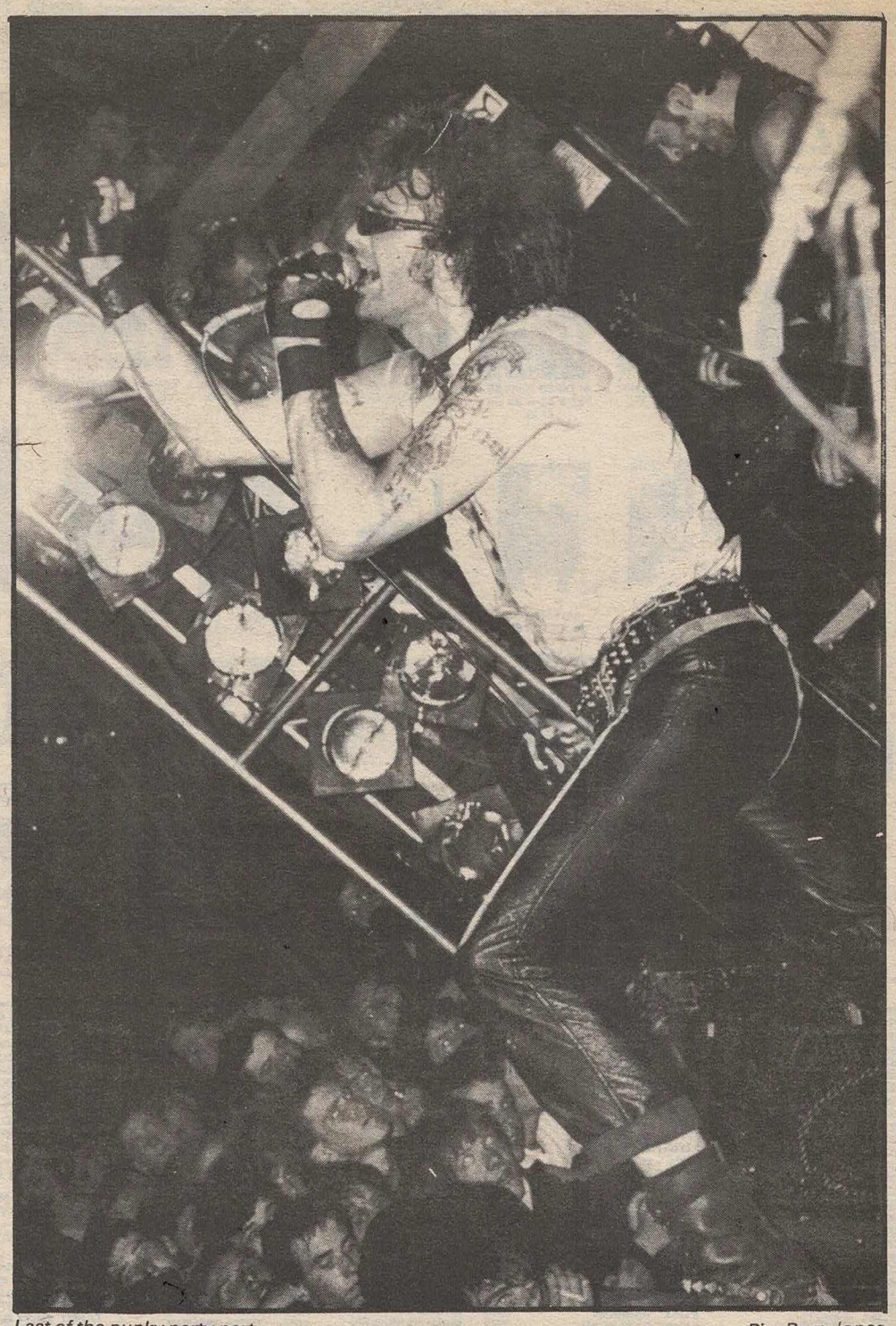
The Chelsea boy twists and turns, performing new acrobatics on old ropes. He knows the ring, he's wrestled before: tell them they need a friend, there's a big bad world out there just waiting to stomp on them; show them you're that friend, you really care for them (maaaan). I can't remember if they did 'Right to Work' but they've done it every other time I've seen them . . . and nothing's changed. They're still as crass and pathetic as ever.

Chron Gen, the name dropped from countless lip-glossed mouths in interval talk-talk, empty the bars like stars at the flick of a dimmer. In almost total darkness the four Chronics cut dashing figureheads playing passionately with fire. Chron Gen are stunning! They shape the hereditary punk chaos into a dynamic controlled surge, a cathartic searing influx of power that releases inhibitions and cures paralysis. A tonic for the troops, they pitch the watchers into a blinding dance craze.

Moulding the sartorial elegance of the Gen X that never was with a seething menace that SLF never perfected, the chronic generation finally succeeds in stamping a streak of sorely needed credence into the ritualistic ruin this evening was heading for. Chron Gen have to be seen . . . but not within the same hall as the likes of The Anti Nowhere League.

Remember 'Gobbing on Life' or The Dickies? This inhuman League would make a great piss-take of all that punk has ever stood for. Instead, by virtue of a forcefully confessed sincerity, they wander beleaguered, regurgitating stale sordid ranting despair at the system which spawned this idiot offspring . . . because they're serious, they're sick . . . because they're serious, they should be ignored.

Amrik Rai

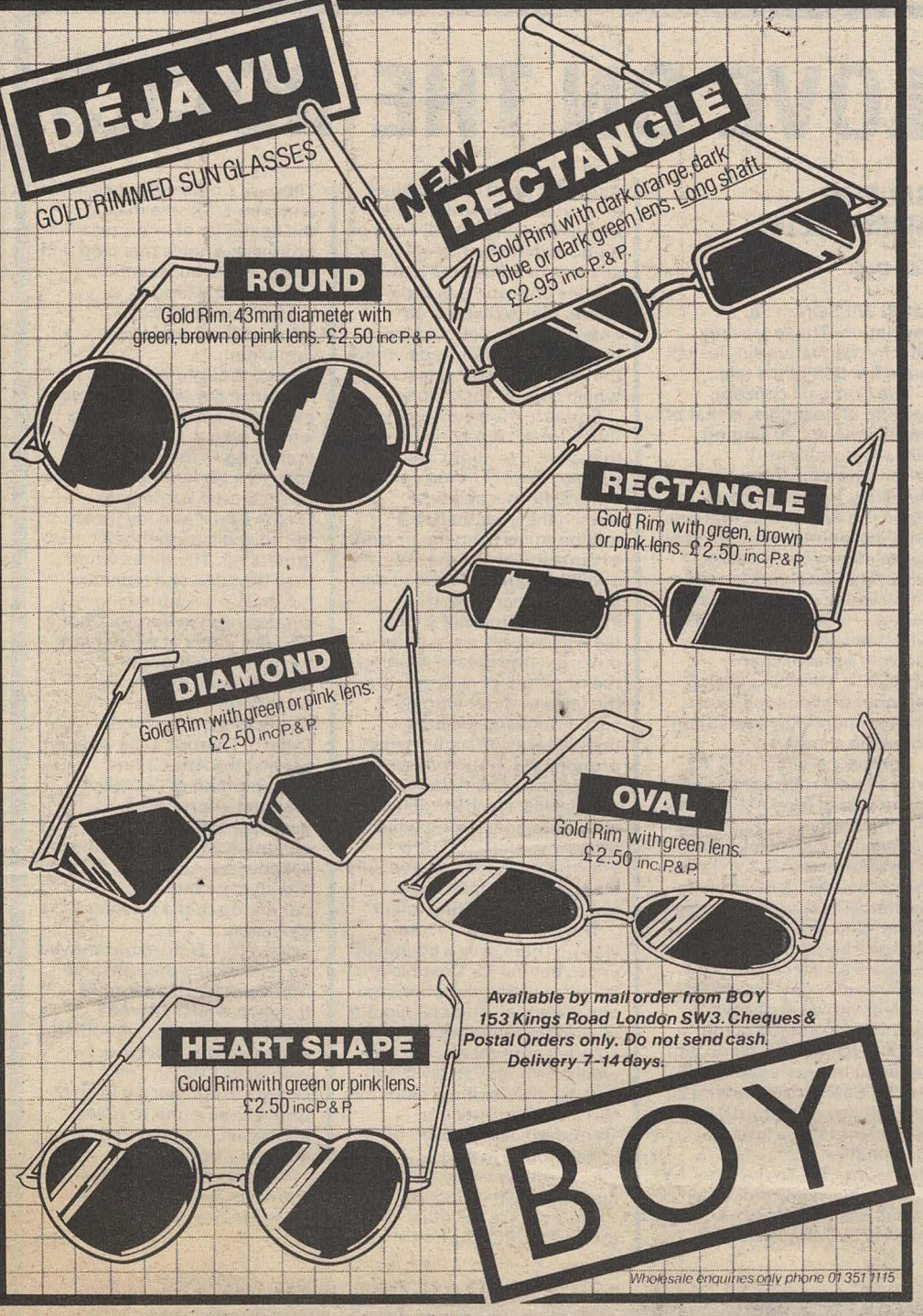


Last of the punky party party

Pic: Bryn Jones

DÉJÀ VU

GOLD RIMMED SUNGLASSES



NEW RECTANGLE
Gold Rim with dark orange, dark blue or dark green lens. Long shaft.
£2.95 inc. P.&P.

ROUND
Gold Rim. 43mm diameter with green, brown or pink lens. £2.50 inc P.&P.

RECTANGLE
Gold Rim with green, brown or pink lens. £2.50 inc P.&P.

DIAMOND
Gold Rim with green or pink lens.
£2.50 inc P.&P.

OVAL
Gold Rim with green lens.
£2.50 inc. P.&P.

HEART SHAPE
Gold Rim with green or pink lens.
£2.50 inc P.&P.

Available by mail order from BOY 153 Kings Road London SW3. Cheques & Postal Orders only. Do not send cash. Delivery 7-14 days.

BOY

Wholesale enquiries only phone 01 351 7115

BLACK PVC STRAIGHTS

WITH JEAN TYPE POCKETS & BELT LOOPS
ALL SIZES MEN'S 24" to 40" wiast.
Girls 30" to 46" hips
£7.99 + £1.01 post

Also available in black, white or pink PVC or black drill with zip pockets

*** JUST ARRIVED ***
Black PVC flared trousers all sizes
£8.99 + £1.01 post

Send cheques POs or cash to
KANDA FASHIONS (N)
4 Knapps Lane,
Fishpond Trading Estate
Bristol BS5 7UQ

TO ADVERTISE
01-261 6172

TO ADVERTISE IN THIS SECTION PLEASE PHONE 01-261 6172

STATE ARTS

EXCLUSIVE

SIOUXSIE AND THE BANSHEES

WHOLESALE ENQUIRIES WELCOME
TEL 01-437 4751
ALLOW 28 DAYS FOR DELIVERY

GOLD/RED/BLACK
£4.50 EACH + 25p P&P UK
EUROPE ADD £1.00 P&P
INTL ADD £1.50 P&P (AIRMAIL)
– SEND INTERNATIONAL MONEY ORDER
– CHEQUES-PO'S MADE OUT TO –
STATE ARTS:
80 BERWICK ST. LONDON W1 3PF ENGLAND

PRINTED ON AMERICAN T-SHIRTS
STATE SIZE S/M/L
SEND LARGE SAE FOR CATALOGUE

LESLEY PROMOTIONS THE BEST FOR PRINTS PHOTOS POSTERS

(LIFE SIZE) VL2072
HUMPHREY BOGART B/W
55 x 160cm £4.95

THE DOCTOR V5543
92 x 61cm £2.75

ALTERED IMAGES
P3349 63 × 93 cm
£2.25

WHY M1697
63 x 93cm £2.75

SURFER GIRL B2353
70 x 100cm £2.75

LAUREL & HARDY K1178
B/W 100 x 69cm £2.75

QUEEN K4063
79 × 59cm £2.25

JAPAN — SYLVIAN
TA1036
63 × 93cm £2.25

SHEENA EASTON
V1307
79 × 59 cm
£2.25

JAM TA1016
63 × 93cm £2.25

ANGUS YOUNG AC/DC
B1167
70 x 100cm £2.25

(LIFE SIZE)
MARILYN MONROE VL2067 B/W
55 x 160cm £4.95

OLIVIA NEWTON JOHN
(XANADU) S2115
100 × 68cm £2.25

JAPAN V1302
63 × 93 cm £2.25

XTC P3312
63 × 93cm £2.25

BEATLES V1066
79 x 59cm £2.25

ROLLING STONES B2478
70 x 100cm £2.25

LED ZEPPELIN
K4030
90 × 59cm £2.25

MADNESS P3336
63 × 93cm £2.25

HAIRCUT 100
P3346 63 × 93 cm £2.25

JAM
P3345
63 × 93 cm £2.25

H. LEAGUE TA1038
63 × 93cm £2.25

STATUS QUO R030
63 × 93cm £2.25

ABBA (GIRLS) B1174
70 x 100cm £2.25

AC/DC P3332
63 × 93cm £2.25

THE SEA CHARIOT OF ROWERNARC B2632
(RODNEY MATTHEWS) 100 x 70cm £2.95

TERRESTRIAL VOYGER B2635
(RODNEY MATTHEWS) 100 x70cm £2.95

HAVE YOU GOT OUR NEW ILLUSTRATED CATALOGUE ? SEND JUST 80p . IT ALSO CONTAINS OUR FULL RANGE OF PHOTOS.

APPROX' SIZE 38" x 25" 93 x 63 cms £2.25 EACH

P3335	HUMAN LEAGUE	P3206	AC/DC	K1235	LEWIS COLLINS	R064	BON SCOTT AC/DC
P3313	SHAKIN STEVENS	P3287	BLONDIE	K1264	THE JAM	R306	TOYAH
P3338	BARRY MANILOW	P3265	BLONDIE	K1273	U.B 40	R049	BLONDIE
P3320	TOYAH	P3266	BLONDIE	K1274	KIM WILDE	R056	BRUCE SPRINGSTEEN
P3321	KIM WILDE	P3274	WINGS	K1275	SHEENA EASTON	R052	JIMMY PAGE
P3319	STRAY CATS	P3131	BEATLES	K4060	BOSTON	R043	JIMI HENDRIX
P3316	IRON MAIDEN	P3198	E.L.O.	K4004	BLUE OYSTER CULT	R037	BRYAN FERRY
P3314	SPANDAU BALLET	P3190	ABBA	K4039	SEX PISTOLS	R035	GARY NUMAN
P3313	SHAKIN STEVENS	P3250	KATE BUSH	W55	FONZ	R040	SAXON
P3311	ADAM ANT	P3184	KATE BUSH	W57	LINDA RONSTADT	R033	IRON MAIDEN
P3308	LENNON & YOKO	P3249	CLIFF RICHARD	W66	VILLAGE PEOPLE	R039	ROLLING STONES
P3303	JOHN LENNON	P3275	ELVIS PRESLEY	V1192	SUZI QUATRO	R053	RUSH
P3243	SID VICOUS	P3267	ELVIS PRESLEY	V6159	ABBA	R046	SCORPIONS
P3226	SEX PISTOLS	P3256	TED NUGENT	V1131	DAVID BOWIE	R055	BLACK SABBATH
P3254	WHITESNAKE	P3260	JIMI HENDRIX	V1233	DIANA ROSS	R047	PINK FLOYD
P3242	POLICE	P34	QUEEN	V1229	ABBA (GIRLS)	R054	THE BEATLES
P3248	STING	P78	MOTORHEAD	V1172	STING	R048	BOB MARLEY
P3094	BOB MARLEY	P87	BRYAN FERRY	V1156	OLIVIA NEWTON JOHN	R010	ANGUS YOUNG (AC/DC)
P3247	GARY NUMAN	P3100	STATUS QUO	B1175	TENPOLE TUDOR	R059	STEVIE NICKS
P3290	SIOUXSIE	P3208	PINK FLOYD	B1171	KIM WILDE	R06	DAVID BOWIE
P3273	MADNESS	P3166	GENESIS	B1172	TOYAH	R08	PAT BENATAR
P3217	JAM	K1269	HAZEL O'CONNOR	B1173	SHEENA EASTON	R05	CLASH
P3272	PRETENDERS	K1271	ULTRAVOX	R069	REO SPEEDWAGON	R023	ABBA
P3269	SPECIALS	K1244	RAINBOW	R074	RITCHIE BLACKMORE	R029	SEX PISTOLS
P3324	WHITESNAKE	K1249	KATE BUSH	R079	MARILYN MONROE	R057	OZZIE OSBORNE
P3246	LED ZEPPELIN	K1272	ADAM WITH ANTS	R080	LINDSAY BUCKINGHAM	V1259	TOYAH

V1260	MARTIN SHAW
P3251	VAN HALEN
P3335	DURAN DURAN
P3325	DAVID COVERDALE WHITESNAKE
P3295	THE PINK PANTHER
P3233	DIRE STRAITS
TA1042	HAIRCUT 100
TA1043	SOFT CELL
TA1044	BOW WOW WOW
TA1009	SIOUXSIE
TA1004	JUDAS PRIEST
TA1017	SHAKIN STEVENS
TA1014	BARRY MANILOW
TA1034	LED ZEPPELIN
TA1035	TOYAH — ANTHEM SLEEVE
TA1037	ULTRAVOX
TA1012	TOYAH
TA1028	MOTORHEAD
TA1023	STEVIE NICKS
TA1021	OZZIE OSBOURNE
TA1029	TOM PETTY
TA1031	JERRY GARCIA
TA1008	ADAM WITH ANTS

NEW LIST @ £2.25
V1297 GILLAN
V1263 MIDGE URE
V1258 SHEENA EASTON
V1167 KATE BUSH
TA1040 BLACK SABBATH
P3341 BLACK SABBATH
P3357 BUCKS FIZZ
V1307 HAIRCUT 100
V1304 DEPECHE MODE
V1305 KRAFTWERK
P33 OLIVIA NEWTON-JOHN
P3321 KIM WILDE
TA1045 DAVID COVERDALE
TA1061 JAM
TA1062 DURAN DURAN
TA1063 THEATRE OF HATE
TA1065 CLAIRE GROGAN — ALTERED IMAGES
TA1064 ANTI-NOWHERE LEAGUE
P3347 ANTI-NOWHERE LEAGUE
V1252 SHEENA EASTON

Overseas customers you may pay in your own money (notes only) or by international Postal Order. All posters are full colour except the one's with B/W (Black & White). Postage and Package: One or two posters add 50p, three or more — add 70p. Overseas one or two add 80p, three or more add £1.60. For our catalogue, illustrating posters, prints & photos send just 80p. Thank you.

LESLEY PROMOTIONS (DEPT N), 162 UNION STREET, LONDON S.E.1 0LH

POST TO LESLEY PROMOTIONS (DEPT N), 162 UNION STREET, LONDON SE1 0LH
NAME .....
ADDRESS .....
.....
BLOCK CAPITALS PLEASE
PLEASE RUSH POSTER NO(S) .....
.....
AND OR.....POSTER CATALOGUE(S) AT 80p EACH
I ENCLOSE £ (INCLUDING POSTAGE AND PACKING AS PRICED ABOVE)

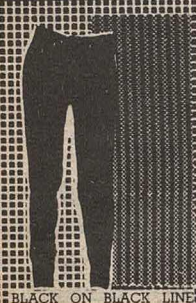
NEW SHAPES, NEW STYLES FROM PRINTOUT

New range of USA quality printed teeshirts, new bigger washfast prints, official designs. Small, Medium Large at £4.00 + 35p p&p

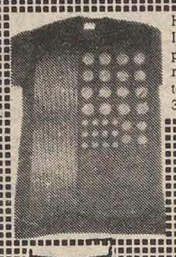
1. The Addicts, 2. UK Decay, 3. Vice Squad, 4. Blitz Skull, 5. Blitz Attack, 6. U2 October, 7. U2 Irish Tour, 8. U2 Day Without You, 9. U2 Boy, 10. U2 Irish Tee, 11. Kraftwerk, 12. D.A.F., 13. Killing Joke Empire Song, 14. Killing Joke Jester, 17. Thompson Twins, 18. Orange Juice, 20. Cure Primary, 21. Anti-Pasti, 22. Miles over Matter, 23. Charge, 24. Siouxsie in Japan, 25. Exploited Attack, 26. Chron. Gen., 27. 4-Skins, 28. Bauhaus Bela, 29. Bauhaus Mask, 30. Bauhaus Singles Collage, 31. Bauhaus Kick in the Eye, 32. Cure Pornography, 33. Cure Logo, 34. Cure Tour, 35. A.B.C. Martin Fry, 36. Japan Live NEW, 37. Bauhaus Spirit (new single), 38. Special Duties, 39. Dead Mans Shadow, 40. The Fits, 41. Exploited Troops of Tomorrow tour, 43. Classix Nouveaux Le Verite, 44. Pigbag Dr. Heckle & MR. JIVE 45. POSITIVE NOISE, 46. THE VERUKAS

Beware of Unofficial Rip-Offs!!

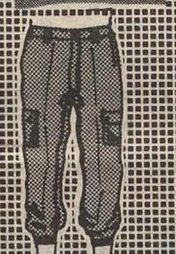
Full details of our Tour Merchandise are in catalogue.



HIGH TECH TEESHIRT. Industrial systems pattern printed all over in matt black raised ink on a black USA teeshirt. State S. M. L. £4.50 + 35p p&p.



ACME BOOTS. As illustrated. Unisex classic shape. Single front strap, three heel straps, zip up boot back, roll over top, pointed toe. In black suede with black leather. Fully welted high quality leather sole. In sizes 6 to 10 £37.95 + 80p p&p.



BLACK ON BLACK LINE TROUSERS. Black 100% cotton drill jeans printed with textured raised finish black inks. Black fittings and trimmings. Sizes 8 to 16 or 26" to 34". £17.95 + 80p p&p.

BLACK LEOPARD TOPS. Sleeveless teeshirts with 'all-over' spots print in matt black raised ink on both sides of black teeshirts. State S, M, L. £4.50 + 35p p&p.

BLACK COMBAT TRS. Lightweight USA combat fati gues in 100% cotton in black. Elasticated bottoms, pockets and adjustable waist. State waist measurements. Only £11.95 + 80p p&p.

BLACK SHIRTS Genuine black army shirts, long sleeves, pockets, small collar, button cuffs – great offer at £7.50 + 50p p&p. State chest size!

VESTS. 100% cotton singlets in plain grey or black. State chest/bust size or S, M, L. £1.95 + 35p p&p OR printed with Arrows or CND logo in black on grey vests. £2.95 + 35p p&p.

GARAGE SHIRTS. Authentic USA short sleeved work shirts in dark grey or black. Most have breast pockets and are in good surpluscondition. State chest/bust size with order. £5.95 + 50p p&p.

JUMPERS

JUMPERS. Mohair-look fluffy, V-neck, long-sleeved sweaters. Choose from following: A. Red and Black; B. White and Black; C. Green and Black; D. Plain Black. State chest or bust size £8.95 + 50p p&p.

BONDAGE TROUSERS Heavy zips, straps, 'D' rings – and a real tight fit!! Made from our 100% cotton drill. Red Tartan (Royal Stewart), Black or Black and White leopard spot. State waist or hip size. Only £14.95 + 80p p&p.

Kamikazee Headband – As worn by Zero Kids, black and red print on white scarfband. Only £2.50 + 20p

Rising Sun Neckscarf – 20" square cotton scarf as shown. £2.50 + 20p p&p.

Jap Script Teeshirt – Back and front all over prints of red suns and black script on a USA white teeshirt. £4.50 + 35p p&p. State S, M, L.

Tojo Combat Shirt – Death patch on front and rising sun on back of a black combat shirt. Just £8.95 + 50p p&p. State chest/bust size.

RISING SUN TEESHIRT "ALL OVER" bright red sun pattern back and front of a white USA teeshirt, as shown. £4.50 + 35p

RETAILERS AND WHOLESALERS PLEASE RING (0604) 20412 FOR DISCOUNT PRICES AND DETAILS OF OUR COMPLETE RANGE OF OFFICIAL MERCHANDISE. OUR FREE 1982 CATALOGUE CONTAINS 16 PAGES OF NEW WAVE CLOTHING. SIMPLY SEND A S.A.E.

TO ORDER PLEASE STATE ITEM, DESIGN, CHEST/BUST SIZE AND COLOUR ALONG WITH YOUR FULL ADDRESS AND CHEQUES OR POSTAL ORDERS TO:

PRINTOUT PROMOTIONS Mail Order Department JB

32 ST. ANDREWS ST. NORTHAMPTON, U.K.

PRINTOUT PROMOTIONS

"The Mail Order People You Can Trust!"

FANTASTIC NEW STYLES .... LOWEST PRICES .... IN CARNABY STREET

SKI PANTS In polyester or cotton: Lime green, light grey, rust, black, brown. Size 8 to 16 **£9.50** RW0023

MOD TROUSERS 15" bottoms, angled side pockets with one & a half inch loops and waist band. Black, brown, beige, grey in trevira or polyester **£10.99** Size 26"-36" RW0010

SUEDE MINI DRESS with side pockets and matching tie belt. Wide neckline with shoulder seam forward on sleeve. Also featuring raw hemline. Colour: Beige. Also available in black leather. Size 8 to 16. **£38.50** **MINI SKIRT** in cotton, size 8 to 16. Colours: Black, white, red. **£7.50. Also available in leather. Colour Black £14.99** RW0037

1930'S LOOK In corduroy with leather trim on front and back pockets. Front detail includes two pleats under belt loop. Trouser comes complete with matching corduroy belt. Colours: Grey, brown, black. Sizes: Ladies 8-16. Gents 26"-36". **£16.00** RW0036

1930s BAGS In polyester or cotton (boating trousers). Two pleats each side, seamed pockets, semi baggy on thighs, 1½" turn-ups, with 16" bottoms, in white, red, lt blue, black, grey, yellow. Also available in Tartan Sizes 26" to 36" (waist). **£11.99.** RW005

UNISEX BOWIE SUIT Shirt — with sided button opening at neck, pirate styled sleeves with slit front opening, sizes: S, M, L. Colours: black, white, blue, yellow, in cotton. **£11.99.** RW0024 **TROUSERS** available in polyester or trevira. 16, 20 or 24 pleats (state no of pleats). Sizes: 26" to 36" (waist). Colours: black, brown, white, grey, lt blue. £15.95. RW0027

1920's LOOK DB jacket, 4 buttons, jetted pocket. Trousers high waisted, 4 pleats, front seam pocket, baggy on thighs, 14" bottoms. Colours: black & white pin stripe, brown, black, white, grey. Size: 34 to 44 chest. **£55.95.** RW0032

UNISEX SHIRTS Cavalry style in 100% cotton with brass buttons. Sizes: S, M, L. Colours: black, blue, white, yellow, red. Price **£11.99** RW002 **UNISEX CORDUROY TROUSERS** with front pleat, side pockets & cuff, lace up detail with leather. Choice of colours: black, grey, wine. Size: 24"-34" (waist) **£13.00** RW0033

HOW TO ORDER: Please state waist & inside leg measurements (girls also state hips) and second choice. Your money will be refunded if the goods are returned unworn. Cheques and Postal Orders to:

ROYS FASHIONS
MAIL ORDER DEPT, 45 CARNABY STREET, LONDON W1

WHOLESALE ENQUIRIES WELCOME

SEND SAE FOR FREE CATALOGUE

"EXCLUSIVE!!"
"EXCLUSIVE!!"
SUMMER RANGE
Screenprinted in 6 colours & Handfinished On American T-shirts. sizes: s.m.l.xl. (White only)
New designs not in the shops! Buy direct from us
£4.70 only!
Send cheques, postal orders to:
(Inclusive of p+p)
Immediate Delivery
SAS clothing ltd.
Nº 1, 2 Geisha
Unit 1, 14 Duke Street, Northampton, England. nn1 3ba.

FRONT CLOTHING CO. FRONT CLOTHING CO. FRONT CLOTHING CO. FRONT CLOTHING

FRONT LINE CLOTHING Co.®

ALTERNATIVE CLOTHING MANUFACTURERS

50 Bath Road, Kettering, Nortants, UK
Tel (0536) 85669 (24 hour answer service)

OFFER DIRECT FROM OUR FACTORY TO SHOPS, WHOLESALERS AND FOR EXPORT (Daily)

COMPLETE RANGE OF CLOTHING

Bondage & Zip Trousers, Printed Zip Minis, PVC Trousers & Skirts, Waiter Jackets, Bondage Jackets, Printed Trousers & Jackets.

Lots of colours & Designs

Good range of Chrome studded leather (Pyramid Studs) Leather Bike Jackets

No order too small or large. Keen Prices.

Give us a ring, or call at the factory

See you on the Frontline.

FRONT CLOTHING CO. FRONT CLOTHING CO. FRONT CLOTHING CO. FRONT CLOTHING

MAIL ORDER ADVERTISING

01-261 6172

GENUINE GOVT SURPLUS KIT

These Olive drill Italian Forces Combat Jackets are authentic — with 4 Pockets, elasticated waist & patches on elbows. In top reissue condition. Send only **£6.50 + £1.50 p&p** (We also have matching trousers at £4.50)

SAE FOR FREE CATALOGUE PLEASE

SILVERMANS
DEPT NME, MILE END, LONDON E1
Tel: 01-790 5257. Personal Callers Mon-Fri
"ALMOST ANYTHING IN GOVT. SURPLUS"

POINTED BOOTEE

Side gusset, kitten heel

Black Suede, Electric Blue Suede, Fushia Pink Suede
Sizes 3–7 (including half sizes)
£19.95
(inclusive of post and packing)
Cheque or postal orders only
Available by Mail Order or direct from

schuh
9 NORTH BRIDGE ARCADE EDINBURGH

TO ADVERTISE

RING 01-261 6172

VIDEO ★ VIDEO ★ VIDEO ★ VIDEO

KILLER VIDEO

★ SPECIAL OFFER ★

	PAL SYSTEM ONLY No. VHS	No. BETA
MADNESS — Complete Madness	£19.50	
THE JAM — Live at Bingley Hall, April 1982	£19.95	
GARY NUMAN — MICROMUSIC — Spectacular concert Wembley 1981	£27.95	
ERASERHEAD — Infamous original horror movie	£37.95	
BONGO MAN — Starring Jimmy Cliff in reggae spectacular	£37.95	
BEST OF BLONDIE	£29.95	
DEEP PURPLE — ROCK FLASHBACK	£29.95	
TOYAH — Live at the Rainbow	£29.95	
JUBILEE — Film featuring Toyah/Adam Ant/Jordan	£33.95	
URGH! A MUSIC WAR — Featuring live Police/OMD/XTC/UB40	£31.95	
MOTORHEAD — Includes "Overkill" & "Bomber"	£24.95	
PICTURE MUSIC — Video compilation Bad Manners/Bow Wow Wow etc	£27.95	
DEVO — The Men Who Make The Music	£27.95	
MIKE OLDFIELD — 'THE ESSENTIAL' — "Ommadawn" etc	£27.95	
SIOUXSIE & THE BANSHEES — ONCE UPON A TIME — THE SINGLES	£19.95	
BOB MARLEY & THE WAILERS — LIVE IN SANTA BARBARA	£29.95	
THIN LIZZY — Live and Dangerous	£21.95	
WORLD CUP 1930-1982	£29.95	
ZOMBIE FLESHEATERS (STRONG UN-CUT VERSION)	£27.95	
THIRD WORLD — PRISONER IN THE STREET (1½ Hrs)	£46.95	

Full range of films available from PELE for DRAGON'S EXECUTIONER to IDI AMIN, from Killer Video. EXPORT and WHOLESALE enquiries welcome. FREE CATALOGUE sent with EVERY PRE-RECORDED FILM ORDER. For CATALOGUE ONLY send £2.50 inc P&P each..... (Quantity)

POSTAGE Please add the following for each tape you order: UK — £2.50 (Recorded Delivery). EUROPE — £3.50. OUTSIDE EUROPE — £7.50. EACH TAPE PACKED INDIVIDUALLY FOR EXTRA SECURITY.

MAIL ORDER ONLY — NO CALLERS PLEASE **ALLOW 14 DAYS DELIVERY**

I enclose cheque/PO to the value of £..... payable to KILLER VIDEO

Name.....

Address.....

Return completed form to: **KILLER VIDEO (DEPT NME) KACE INTERNATIONAL LTD, 32 AVON TRADING ESTATE, AVONMORE ROAD, LONDON W14.**

VIDEO ★ VIDEO ★ VIDEO ★ VIDEO

SPENCERS

QUALITY FASHION TROUSERS

FROM STOCK

BLACK, GREY, WINE BROWN, AIR FORCE, NAVY, RED, WHITE, AND MOST COLOURS OR DENIM

DELIVERY BY RETURN!

MADE TO MEASURE £2 EXTRA

NAME: ADDRESS: STYLE: WAIST: COLOUR: INSIDE LEG:

POST NOW! (NO STAMP NEEDED)

Please fill in the coupon and send your cheque/postal order (no stamp needed) to:
R. & E. Spencer Ltd., FREEPOST, Sowerby Bridge, West Yorkshire HX6 2BR
Tel: 0422 33020

Quality Cassettes, Reels & Video

CASSETTES

	C60	C90	C120
AGFA Ferrocolor	£0.49	£0.69	£0.92
AGFA Superferro	£0.95	£1.28	—
AGFA Stereochrom	£1.12	£1.29	£1.78
BASF LH	*£0.56	*£0.82	—
BASF Chrome 2	*£1.03	*£1.36	—
HITACHI Low Noise	*£0.58	*£0.79	*£1.22
HITACHI UD	£1.00	£1.24	£1.66
HITACHI UDEX (XL2)	£1.36	£1.69	—
MAGNEX Ferroxide	£0.65	£0.75	—
MAGNEX Studio 1	£0.89	£1.09	—
MAGNEX Studio 2	£0.94	£1.29	—
MAGNEX Metal	£1.43	—	—
MAXELL UL	£0.69	*£0.79	—
MAXELL UD	£0.95	£1.29	—
MAXELL UDXL1	£1.29	£1.65	—
MAXELL UDXL2	£1.35	*£1.46	—
MAXELL XL-1S	£1.49	£1.89	—
MAXELL XL-2S	£1.59	£2.09	—
MAXELL MX Metal	£2.69	£3.65	—
MEMOREX Normal Bias	£0.75	£0.79	—
MEMOREX MrX1	£1.01	£1.09	£1.59
MEMOREX Chrome 2	£1.15	£1.29	—
MEMOREX High Bias	£1.29	£1.39	—
OSAWA LN	*£0.43	*£0.55	—
OSAWA LH	*£0.55	*£0.70	—
SONY CHF	*£0.55	*£0.78	£1.09
SONY BHF	*£0.67	*£0.85	£1.20
SONY CD-Alpha	*£0.80	*£1.25	—
SONY UCX-S	£1.60	£2.23	—
SONY Ferrochrome	£1.06	£1.40	—
SONY Metallic	*£2.15	*£2.89	—
TDK Dynamic	£0.74	*£0.85	£1.30
TDK Accuscy Dyn	£1.05	*£1.22	£1.95
TDK Super Avilyn	£1.30	*£1.59	—
TDK SAX	£1.63	£2.16	—

* SPECIAL OFFERS WHILE STOCKS LAST

Goods are offered until 26.6.82 subject to availability

POSTAGE AND PACKING FOR UK
CASSETTES: 1 TO 5 £0.60 6 or more £1.00
REELS & VIDEO: £1.00 PER ORDER
VAT AT 15% IS INCLUDED IN THE ABOVE PRICES.
SEND MAIL ORDER OR BRING THIS ADVERT INTO ONE OF OUR SHOPS FOR THESE SPECIAL PRICES

REELS

AGFA LN 5" x 900'	£2.30
AGFA LN 5¾" x 1200'	£2.65
AGFA LN 7" x 1800'	£3.80
AGFA LN 5" x 1200'	£2.75
AGFA LN 5¾" x 1800'	£3.80
AGFA LN 7" x 2400'	£4.70
AGFA PEM369 7" x 1800' (Plastic)	£4.55
AGFA PEM369 7" x 1800' (Metal)	£5.30
AGFA PEM369 10½" x 3600' Cine	£10.25
AGFA PEM369 10½" x 3600' NAB	£12.40
AMPEX 20/20 + 7" x 1800'	£4.30
AMPEX 20/20 + 10½" x 3600' NAB	£11.70
AMPEX Grand Master 7" x 1800'	£5.15
AMPEX Grand Master 10½" x 3600' NAB	£13.50
BASF LH7" x 1800'	£4.45
BASF LH7" x 2400'	£5.80
MAXELL UDXL 35/90B 7" x 1800'	£4.50
MAXELL UDXL 35/180B 10½" x 3600' NAB	£12.80
SONY ULH 7" x 1800'	£4.80
TDK LX35/90 7" x 1800'	£3.60
TDK LX35/180 10½" x 3600' NAB	£10.05

VIDEO CASSETTES

SONY (BETA)		AGFA (VHS)	
L250	*£5.00	E60	*£5.70
L500	*£5.75	E120	*£7.10
L750	*£8.25	E180	*£8.25
MAXELL (BETA)		HITACHI (VHS)	
L500	*£6.45	E90	*£6.50
BASF (VCC)		E120	*£6.95
VCC240	£9.20	E180	*£7.95
VCC360	£13.95		
VCC480	£18.55		

As all video are in short supply, please check for availability
GOODS WILL BE DESPATCHED WITHIN 10 DAYS FROM RECEIPT OF ORDER

MAIL ORDERS & CALLERS TO:
DEPT. ME54
B.A.T.S. OF BIRMINGHAM,
2262 COVENTRY ROAD,
SHELDON,
BIRMINGHAM, B26 3JR
TEL: 021-742 6311

Also at:
160/162 CORPORATION STREET,
BIRMINGHAM B4 6TB
TEL: 021-236 2139

B.A.T.S.
OF BIRMINGHAM

GEMA RECORDS BETTER THAN ANY RECORD SHOP

Here's why:

- Our free 18-page catalogue contains over 15,000 LPs and cassettes all at sensible prices.
- Always over 10,000 Special Offers in stock priced between 50p - £2.95 each + VAT.
- **THE** most comprehensive range of back catalogue and hard to find albums from the 60s, 70s and 80s.
- Hundreds of Blues LPs in stock plus many exciting import titles.
- Also, two full pages of Singles, current and oldies.
- All items we sell are fully guaranteed.

SEND A SAE FOR YOUR COPY OF THE MOST IMPRESSIVE RECORD CATALOGUE YOU ARE EVER LIKELY TO RECEIVE

EXPORT: We offer an unbeatable worldwide service with ten years' experience of exporting. Send today for our 18-page catalogue, full of exciting Records and Cassettes. Many are unavailable outside of Britain, and all are free from UK taxes.

GEMA RECORDS
(P.O. Box 54), Crockhamwell Road,
Woodley, Reading, Berkshire, England.

MISSED THAT HIT SOUND WHILE IT WAS AROUND GET IT FROM THE DEALER, WITH ALL THE CLASSICS. ALL THE SINGLES LISTED BELOW ARE BUT A SMALL SELECTION FROM OVER 2,000 SINGLES AND 1,000 LPs LISTED AT IRRESISTIBLE PRICES. SEND S.A.E. FOR LIST
ALL THE RECORDS LISTED BELOW ARE £1 EACH, 10 FOR £9 OR 20 FOR £17 (MANY OTHERS ON LIST). THEY ALL COME IN PICTURE COVERS

P3807	ADAM & ANTS	Stand & Deliver
P2407	HERB ALPERT	Rise
P3815	BAUHAUS	Kick In The Eye
P3518	DAVID BOWIE	Fashion
P3356	CLASH	Bank Robber
P3751	KIKI DEE	Star
P4487	BOB DYLAN	Knockin' On Heavens Door (reggae version)
P571	SHIRLEY ELLIS	Name Game
P2923	ART GARFUNKEL	Bright Eyes
P4103	GENESIS	Abacab
P3851	GILLAN	New Orleans
P3447	DARYL HALL & JOHN OATES	You've Lost That Loving Feelin'
P3964	JAM	Funeral Pyre
P4045	KRAFTWERK	Computer Love / The Model
P2672	JOHNNY LOGAN	What's Another Year
P4246	BARRY MANILOW	Let's Hang On
P4048	MOTORHEAD	Motorhead (live)
P3395	PIRANHAS	Tom Hark
P2479	POLICE	Message In A Bottle
P1363	ELVIS PRESLEY	Return To Sender
P4265	PRETENDERS	I Go To Sleep
P3402	SKIDS	Circus Games
P4062	SHAKIN' STEVENS	Green door
P3409	NICK STRAKER BAND	A Walk In The Park
P3332	UNDERTONES	Wednesday Week
P4309	YOUNG AND MOODY BAND	Don't Do That

All for Postage & Packing
GB Ireland and BFPO
1-5 SINGLES 40p
6–10 ..... 70p
11–15 ..... £1
16–20 ..... £1.50
21–50 ..... £2.00
51–100 ..... £2.50
101–200 ..... £3.00
201 or more ..... POST FREE
Rest of world for each 100 records £12.00

ALSO GREAT BARGAINS
100 HIT SINGLES £22.50
100 SOUL SINGLES £10
100 PICTURE COVER SINGLES £10
100 POP SINGLES £7
50 REGGAE SINGLES £5

OLDIES UNLIMITED,
DEPARTMENT N, TELFORD, SHROPSHIRE TF2 9NQ

COB RECORDS

— THE WORLD'S MOST COMPLETE RECORD & TAPE SERVICE

1. All Brand New Records & Tapes sold at discount. Regular Special Offer Lists, items from £1.95. Inland and Export Service.
2. Your unwanted good condition LPs, Tapes and Singles bought for cash or part exchanged for **ANY** brand new ones of **YOUR** own choice. Send list to us for official offer.
3. Thousands of Quality Guaranteed Secondhand LPs and Singles — All listed.

Write or phone for Free 25 page catalogue —
COB RECORDS (NX), PORTHMADOG, GWYNEDD, WALES
(0766) 2170/3185

★ ★ SHOPS AT PORTHMADOG, BANGOR, WREXHAM ★ ★

RECORDS TAPES VIDEOS

THIS WEEK'S NEW FASHIONS

12" G. NUMAN — We take mystery (E)/The Image is +1 (P) 2.50
LP BOWIE — 1980 All Clear (rare RCA promotional LP (I) (Note — this is not a bootleg) 9.99
CASSETTE ONLY U.K. SUBS Offical Live Bootleg *see section.*
7" B. RATS Charmed lives + 3 (dble 7") (gatefold P) 1.50
7" ABBA One of us (I) (P) (German Polydor) 1.99
7" ABBA Visitors/Head Over (I) (Diff Pic To French) 1.60
L.P. E. COSTELLO Almost New (limited edition) I'm your toy/Accidents/Alison/Can't stand up/Green shirt/Pump it up/What's so funny about peace (I) (Splendid collector's item) 5.50
L.P. MARC BOLAN The Interview (43 mins) (23/8/69) (I) 4.99
12" SILVERWING Sittin' pretty/Teenage love affair/R&Roll Mayhem/Love & Leave (I) (P) 2.50
7" J. GEILS Angel in blue/River blindness (I) (P) 1.60
L.P. MOTORHEAD On Parole (Diff Pic to UA copy) 2.99
L.P. WHITESNAKE Trouble (British re-issue) 2.99
7" FOREIGNER Juke box hero (Jap I + lyrs) (Diff Pic) 2.65
7" SH. EASTON Little tenderness/Right or wrong (Jap I etc) (P) 2.65
7" KIM WILDE Bitter is better/Boys (Jap i + lyrs) (P) 2.65
10" VIC GODARD/SUB. SECT I'm in love + 2 (P) 1.50
12" KRAFTWERK Computerwelt (Germ)/Nummern + 1 (I) (P) 3.49
12" BUDGIE Wild Fire (5.10)/High School/Panzer Division (5.51)/Lies Of Jim (I) (P) 3.49
12" KRAFTWERK Das Model (German)/Model (Eng) (I) (P) 3.49
7" KRAFTWERK Das Model/The Model (I) (P) 1.99
12" BUCKS FIZZ Land Of Make Believe + 2 (I) (P) 3.49
12" CHRIS DE BURGH Traveller/Drop Of Rain/Broken Wings (live)/Spanish Train (5.26 live) (I) (P) 3.49
12" MONSOON Shakti/Ever So Lonely (dub) + 1 (P) 1.99
12" T HEADS Take Me To River (6.43 live) + 2 (I) (P) 3.49
7" FOREIGNER Break It Up /Head Games (I) 1.50
7" HEAVEN 17 Height Fighting/Penthouse (6.23) (I) (P) 1.99
LP COLIN TOWNS (from Gillan) Making Faces (Jap I) 10.50
12" LOGIC Logic System (9 track dble 12") (I) (P) 5.49
7" MOTORHEAD Motorhead/Over The Top (I) (Diff pic) 1.99
LP M NESMITH (Monkees) Infinite Rider (Jap I) 10.50
7" QUEEN Flash (Diff pic to Brit) (I) 1.99
7" QUEEN Another One Bites The Dust (I) (P) 1.99
7" QUEEN Crazy Little Thing/We Will Rock (I) (P) 1.99
12" SLADE R&Roll Preacher (5.34)/Knuckle Sandwich (I) (P) 3.49
LP THEATRE OF HATE He Who Dares (Live in Berlin) (I) 5.49
LP THEATRE OF HATE Westworld (+ Free 12") (I) 4.99
7" SIOUXSIE / BANSHEES Fireworks (pic + lyrics) 1.50
7" JAM Town Called Malice (Jap I + lyrics) (P) 2.65
7" A IMAGES Pinky Blue (Pinky Blue Vinyl) 1.99
12" ROXY MUSIC More Than This (I) (P) 3.49
12" R PALMER Clues/Johnny & Mary (I) (P) 1.99
LP ANTI NOWHERE LEAGUE We Are The League (Back In) 3.99
LP THEATRE OF HATE He Who Dares (blue sleeve) 2.99
LP FAMILY WAY Soundtrack (Music by McCartney) (I) 8.99
7" BLONDIE Island Of Lost Souls (I) (diff Pic) 1.60
7" B. RATS Never in million years (Jap I + lyrics)(diff P) 2.65
7" KRAFTWERK The Model / Computer Love (Jap I + lyrics) 2.65
7" KROKUS Tokyo nights/Come on (I) (diff P) 1.99
10" NOLANS Dancing Sisters (Jap I + lyrics) (gatefold + Photo booklet) (16 tracks) (great collectors item) 8.99
12" BLACKFOOT Dry country/on the run/train (live) (I)(P) 3.49
12" MEATLOAF 2 out of 3/Took the words right out/Gonna love her for both/Deadringer (I)(P) 2.99
12" RUTS Jah war (6.54)/S.U.S. (I)(P) 2.99
12" THEATRE OF HATE (Dble 12") (5 tracks) (gatefold P)(I) 4.99
7" JOURNEY Still they ride/La Raza Del Sol (I)(P) 1.60
12" QUEEN Body Language (I) (P) 3.49
12" KIM WILDE View From A Bridge (I) (P) 3.49
LP WHITESNAKE Live (7 track SINGLE LP) (slve cut) (I) 4.99
12" JOAN JETT I love Rock 'n Roll (I) (P) 3.49
L.P. BEATLES Talk Down Under (Interviews from June '64 tour) (Limited Edition Australian import) (I) 5.99
12" STRANGLERS Golden brown (I) (P) 3.49

MADNESS MADNESS MADNESS MADNESS

7" MADNESS House of fun (PICTURE DISC) 1.50
7" MADNESS Los Palmas 7/Embarrassment (I)(P) 1.99
12" MADNESS Cardiac arrest (E)/In the city (P) 1.99
12" MADNESS My girl + 2 (P)(Orig. deleted 12") 1.99
12" MADNESS Los Palmas 7 + 3 (+ comic)(P) 2.99
12" MADNESS One Step (in Italian) + 3 (I)(P) 3.49
12" MADNESS Los Palmas / In rain / Swan lake / My girl / One step / B. trousers (large picture label + lyrics)(P)(Jap I) 6.99
12" MADNESS Grey day / Young & Old / Don't quote / Business / Deceives / That's the way (Large pic label + lyrics)(P)(Jap I) 6.99
12" MADNESS It must be love (P) 1.99
12" MADNESS Shut up / Day on town / Never ask + 1 (I)(P) 3.49
12" MADNESS Mrs Hutchinson / Be love / Shadow (I)(P) 3.49
7" MADNESS Embarassment, My girl, Babby trousers, One step beyond; In the city. (All splendid Jap imports + pic inserts + lyrics) each 2.65
MADNESS VIDEO Complete (13 hits)(VHS or BETA) 19.50

CULT 45 CULT 45 CULT 45 CULT 45 CULT 45

12" FLOCK OF SEAGULLS Space age love song + 2 (P) 1.99
12" FASHION Something in your pic (motor drive) (P) 2.35
12" MODERN ENGLISH Life in the Gladhouse (P) 2.35
12" TEARS FOR FEARS Pale shelter (E) (P) 1.50
12" THOMPSON TWINS Runaway (5.26 remix) (P) 2.35
12" ASSOCIATES Message oblique (P) (Back in stock) 2.25
7" THOMPSON TWINS Runaway (+ live 7") (Gate P) 1.50
12" H. LEAGUE Do or die (5.23)/Don't you want + 1 (I) (P) 3.45
12" A. IMAGES Pinky blue (dance mix + 2) (P) 1.99
12" ABC Look of love (Parts 1, 2, 3 & 4) (P) 1.99
12" ULTRAVOX 6 track Mini L.P. (I) (P) 6.49
12" FUN BOY 3 Telephone always rings (E) (P) 2.35
12" ASSOCIATES Club country/A.G./Ulcrapgyceptemol (P) 2.50
10" O.M.D. Messages/Waiting for man/Taking sides (P) 2.50
7" HAIRCUT 100 Fav. shirts/Love + 1 (Jap I + lyrs) (Diff P) 2.65
7" B.W. WOW I want candy (One-sided single) (P) 99p
12" B.W. WOW I want candy/Cowboy (P) 2.25
12" CLASSIX NOUVEAUX Because you're young (6.08) + 2 (P) 2.25
12" SIOUXSIE/BANSHEES Fireworks/Coslmine/We fall (P) 1.99
12" BAUHAUS Bela Lugosis dead (P) 2.20
12" NEW ORDER Temptation (P) + J.D. flexi) 1.99
12" DEP. MODE Meaning of love (E)/Oberkorn (E) (P) 1.99
12" ECHO + BUNNYMEN Breaking back of love + 2 (P) 1.99
12" CLOCK D.V.A. Sons of sons + 3 (P) 1.99
12" JOY DIVISION Transmission (+ Joy D Flexi) (P) 1.99
12" ABC Poison Arrow + 2 (P) 1.99
12" LAURIE ANDERSON O Superman (E)/Big Science (E) + 1 ..... 2.50
12" UB 40 Love is all/One a Penny/Tyler Live (P) 1.99
12" KRAFTWERK Model/Neon lights + 1 (luminous v) (P) 4.99
12" KID CREOLE Wonderful thing/T. manners (remix) (P) 2.25
12" SIMPLE MINDS I travel (6.13) / Kaleidoscope (4.15) / Film theme dub (P) (Original deleted 12" with orig pic) 2.99
12" YAZOO Only you / Situation (E) (P) 1.99
12" A. IMAGES See those eyes (5.35) / How about + 1 (P) 1.99
12" PIG BAG Papa's got a brand new pig bag (E) 2.25
12" A. IMAGES H. Birthday (7.07)/So we go/Jeepster (P) 1.99
12" A IMAGES I Could Be Happy/Insects/D Popstars (P) 1.99
12" NEW ORDER Everything's Gone Green/Cries / Mesh & Whispers (+ FREE JOY DIV flexi) (I) (P) 2.25
7" U2 Fire/Swallow/Ocean + 3 (dble single) (P) 1.99
12" JOY D Atmosphere (P) (+ Free flexidisc) 1.99
12" JOY D Love Will Tear (Diff P to 7") (+ flexi) 1.99
12" NEW ORDER Ceremony (Orig mix) (Orig pic) (+ flexi) 1.99
12" NEW ORDER Ceremony (New mix) (New pic) (+ flexi) 1.99

REALLY SAYING SOMETHING . . .

LP JAM — Modern World; The Gift; Setting Sons; Sound Effects. (All splendid Jap imports & lyrics) ..... each 7.50
LP NUMAN BOXED SET — Living Ornaments (2 recs & 2 gatefold lyric sheets & extra pic)(Jap)(I) 11.95
LP JOY DIVISION — Still (orig cloth cover copies + free Joy Division flexi disc) 7.99
NOLANS BOXED SET (2 albums, 24 tracks + large 6 page booklet + lyrics + giant poster + 1982 Nolans calender +4 colour photos all in collectors presentation box)(Jap I) 14.99
12" GARY NUMAN — Complex (P)(British orig) 3.99
12" TOYAH — A.E.Y.A. (8 mins)(P) 1.99
12" PATRICK COWLEY Got a little + 2 (I) 4.49
12" MARIANNE FAITHFUL Broken English (E) (P) 1.50
12" PHILIP JAP Save us 1.50
L.P. JAM The Gift (+ Original Candystripe bag) 4.99
12" STEVIE WONDER Do I do 1.50
12" GRAHAM PARKER Pink Parker e.p. (Pink Vinyl) (P) 2.99
12" QUICK Rhythm of the jungle (P) 1.99
12" RIG PIG & PANIC You're My ultimate (6.00) (P) 2.99
12" SPACE Magic fly/Save your love/Robots/Air force 2.25
12" E. CLAPTON Sheriff/Cocaine/Heaven's door (live) (P) 1.99
12" ALICE COOPER For Britain Only + 3 live tracks (P) 2.50
12" LOU REED Walk on wild side/Blue Reed (5.00) (I) (P) 3.49
7" ADAM & ANTS Goody 2 shoes (Poster pic) 1.50
L.P. SLADE Rock Legends (10 tracks) (I) 5.99
7" IRON MAIDEN Number of the beast (Red vinyl) (P) 1.40
7" STEVIE NICKS After the glitter fades (I) (P) 1.60
L.P. TOYAH Sheep farming/Blue meaning (dble L.P.) (I) 9.99
7" RY COODER Gypsy woman + 3 (dble 7") (P) 1.50
7" NICK LOWE My heart hurts (+ live 7") (dble 7") (P) 1.50
7" VAN HALEN Dancing in St./Full bug (I) 1.50
7" RAINBOW Stone cold/Rock forever (Jap I + lyrs) (P) 2.65
12" WINGS Goodnight Tonight (7.25) (P) (orig) 2.99
12" McCARTNEY Temporary Secretary (10 mins) 2.25
12" BLONDIE Rip to shreds / In flesh / X offender (P) 1.99
12" BLONDIE Heart Of Glass (Voc & Inst)/Rifle Range (P)(rare British original) (Pic label of Blondie) 2.99
12" BLONDIE Call Me (Voc & inst) (I) (P) 2.99
7" SECRET AFFAIR Let Your Heart/Time For Action ..... each 1.50
LP THE ENID Touch Me (deleted) 1.99
7" DAMNED Love song (Original CHIS 112) (P) 1.50
7" DAMNED History of the world (Original CHIS 135) (P) 1.50
7" Y.MAGIC ORCH. Rydeen/Absolute ego (white vinyl) 1.35
7" CURE Boys don't cry (P) (on Fiction) 1.50
L.P. DAMNED Best of (Blue vinyl) (P) 3.99
12" MONSON Ever so lonely (E) (P) 1.50
7" IRON MAIDEN Twilight Zone (Clear or red vinyl) (P) 1.50

SOFT CELL SOFT CELL SOFT CELL SOFT CELL SOFT CELL

12" SOFT CELL T. love/Where did (8.57)/Mem./T. dub (I) (P) 4.49
12" SOFT CELL Say Hello (E)/T. dub/Where did (8.50) (I) (P) 3.45
12" SOFT CELL Torch/Secure Me (P) 1.99
12" SOFT CELL T Love/Where Did Our Love / T Dub (P) 2.50
12" SOFT CELL Bedsitter (E) / Facility Girls (E) (P) 1.99
12" SOFT CELL Say Hello (E)/Fun City (P) 1.99
12" SOFT CELL Persuasion + 4 (I) (P) 3.49
7" SOFT CELL T Love/Where Did (Jap I + lyrics) (Diff pic) 2.65

OUR FAIR TRADING POLICY

★ **WE DO NOT ADVERTISE RECORDS BEFORE THEY ARE AVAILABLE**
★ **We do not advertise new releases as "limited editions" unless they really are limited editions**
★ **All records are British unless marked import (I) so you know exactly what you are buying**
★ **All records etc are sent in strong, top quality protective packaging**
★ **We do not issue credit notes (except overseas) or alternatives unless you ask. If we cannot supply exactly what you require — *We refund your money***
★ **All records advertised are *new***

BOWIE BOWIE BOWIE BOWIE BOWIE BOWIE
If you like Bowie then you'll like our catalogue. We are known throughout the world as the Bowie specialist.

STARZONE Mag: No. 4 (P&P as for 12") 90p
12" BOWIE Cat people (6.41) (P) 1.99

PICTURE DISCS PICTURE DISCS PICTURE DISCS

12" ELO — Ticket To the Moon 4.99
L.P. ROLLING STONES Still life 6.99
7" TOYAH I.E.Y.A.; Brave New World ..... each 1.99
7" JAPAN Ghosts (Now very rare) 1.99
7" DAMNED Wait for blackout/Jet boy jet girl 1.99
7" ALTERED IMAGES I could be happy (Ltd offer) ..... only 99p
7" MOTELS Take the L; 7" MANILOW Stay; 7" U.F.O. Back into my life; 7" KID CREOLE Wonderful thing; 7" FLOCK OF SEAGULLS Space age love songs; 7" AMBROSIA How can you love me; 7" TIGHTFIT Fantasy Islands; 7" 3 COURGETTES 3 Courgettes; 7" DIANA ROSS Work that body; 7" LAMBRETTAS Dance; 7" MADNESS House of Fun; 7" CHEETAH Spend the night; 7" TOP SECRET Money; 7" BLUE RONDO Klactoveesedstein; 7" J. GEILS Freezeframe; 7" TYGERS PAN TANG Love Potion No. 9; 7" THIN LIZZY Hollywood; 7" KISS World without heroes; 7" FIXX Stand or fall; 7" MOOD Paris is one day away; 7" FLOCK OF SEAGULLS I ran; 7" DEMON One helluva night; 7" S. HAGAR Piece of my heart ..... each £1.50
L.P. JUDAS PRIEST Best of 5.99
12" F. ZAPPA Soup 'n old clothes/Harder than husband + 2 ..... 2.99
7" ADAM ANT Goody 2 shoes 1.99
7" JOHN FOXX Burning Car 1.99
7" GOGOS We got the beat/Our lips are sealed (I) 3.99
7" TONI BASIL Nobody 1.50
7" TECHNO TWINS Can't help falling in love; 7" NATASHA Iko Iko; 7" NOLANS Don't love me too hard; 7" BAD MANNERS Got no Brains; 7" ROCKY SHARPE Shout shout; 7" BLONDIE Island of lost souls; 7" SCORPIONS No one like you; 7" JUDY TZUKE I'm not a loser; 7" BUDGIE Rendezvous; 7" ADAM & ANTS Friends + 2; 7" SPANDAU BALLET Instinction; 7" HAIRCUT 100 Fantastic day (live); 7" IRON MAIDEN Run to the hills; 7" MIKE OLDFIELD 5 Miles Out; 7" GOGOS Automatic; 7" BLACK SABBATH Turn up the night; 7" MOTORHEAD Motorhead/City kids; 7" O.N. JOHN Magic; 7" ADAM & ANTS Antrap each 1.99
7" MICHAEL JACKSON You can't win 4.99
7" ENGLAND WORLD CUP SQUAD This time (get it right) 2.50
L.P. H. LEAGUE Dare (White or Black background) 6.99
7" JOAN JETT I love Rock & Roll 2.50
7" CARS Shake it up (Pink) 2.50 or (Orange) 2.99
L.P. BEATLES Timeless (Interviews etc) (I) 3.99
7" ABBA One of us 1.50
12" OZZY OSBOURNE Mr Crowley (live) (I) 8.99
7" GOOMBAY DANCE BAND Sun of Jamaica; 7" HOT GOSSIP Super Casanova (+ free Zootrope); 7" L. RONDSTADT Alison; 7" MATCHBOX Midnight dynamos; 7" MUD Drop everything; 7" SUPERMAN 2 theme; 7" ROY WOOD On the Rd. again; 7" MOTELS Days are O.K.; 7" DOLLAR Take my breath away; 7" BONEY M Holiday each 99p
Lots more Pic Discs in our catalogue

OFFICIAL BOOTLEG CASSETTES

WE ARE THE ONLY OFFICIAL MAIL ORDER OUTLET FOR THESE CASSETTES
Each one is a numbered limited edition with pic insert

U.K. SUBS Live at Gossips 28/9/81 (4000 made) 3.99
CHELSEA Live Marquee & Norwich 22/10/81 (3000 made) 3.99
HIGSONS Live Norwich 1982 (4000 made) 3.99
G.B.H. Live 100 Club 24/11/81 (3000 made) 3.99
THE FALL Live Acklam Hall '80 (4000 made) 3.50
VICE SQUAD Live Sheffield '80 (2000 made) 3.99
CHRON GEN Live 28/6/81 (2000 made) 3.99
Each one has 10–16 tracks and is only available on cassette

RARITIES FROM ADRIANS OLD SHOP

12" SEX PISTOLS — Biggest Blow/My Way (inc rare interview) (P) 3.99
12" P.I.L. — Memories (P) (British orig) 3.99
12" ROLLING STONES — Miss You (8.36)(rare pink vinyl)(P) 3.99
7" MOTORHEAD Motorhead/City Kids (Orange Vinyl) (P) 4.99
7" DAMNED Problem Child/Buy 1(I) (P) 4.99
7" D. EDMUNDS Almost Sat. Night (US Promo) (P) 2.99
7" BLONDIE Rapture (Mono & Stereo) (US Promo) (P) 5.99
12" PROCUL HARUM Whiter Shade Of Pale (White vinyl) (P) 5.99
7" IAN DURY Sweet Gene Vincent (Buy 23) 3.99
7" LURKERS Shadow/Love Story (Bag 1) (P) 4.99
12" RAMONES Don't Come Close (red vinyl) 4.99
7" X RAY SPEX Oxyglo (orange vinyl) (P) 4.99
12" BLONDIE Denis (original, not re-issue) (P) 4.99
12" BLONDIE Presence Dear (Original) (P) 4.99
7" RICH KIDS Rich Kids (red vinyl) (P) 3.50
7" ALBERTOS Heads Down No Nonsense (dble 7") (P) 3.99
7" BLONDIE Call Me (rare US pic sleeve) (I) 4.99
7" BUGGLES Video Killed (US promo copy) (I) 2.99
7" B52s Planet Claire (US promo copy) (I) 4.99
7" FOREIGNER Head Games (US promo copy) (I) 4.99
7" CARS All I Can Do (US promo copy) (I) 4.99
7" ANGELIC UPSTARTS Upstart (Green vinyl) 4.99
7" POLICE Message (green vinyl) (P) 4.99
7" UNDERTONES Jimmy, Jimmy (green vinyl) 4.99
7" YACHTS Suffice To Say (I) (yellow vinyl) (P) 2.99
7" SQUEEZE Another Nail (mono + stereo) (VF promo) 3.99
7" CASH PUSSIES 99% (pic of Sid Vicious) 4.99
7" ABBA Waterloo (yellow Epic 2240) 4.99
7" BRYAN FERRY Smoke Gets In Your Eye (orig Island) 2.99
7" MEMBERS Sound Of Suburbs (clear vinyl) (P) 3.99
All the above are new, of course

JAPAN JAPAN JAPAN JAPAN JAPAN

7" JAPAN Cantonese Boy/B Bridges/Experience Of Swimming / Polaroids (dble 7") (gatefold P) 1.50
12" JAPAN Cantonese boy/Swimming/Polaroids (P) 1.99
7" JAPAN Ghosts (PIC DISC) 1.99
7" JAPAN Life in Tokyo (rare red vinyl) (P) 4.99
12" JAPAN Life in Tokyo/European Son 2.25
12" JAPAN L. in Tokyo/E. Son/State./Uncon./G. Life/2nd that emotion (+ lyric sheet + 12" x 12" insert + colour P of band + Big P label) (Jap I) (P) 8.50

WE HAVE TWO RECORD SHOPS IN WICKFORD
Adrians 'OLD SHOP' is packed with secondhand bargains. Rare promos, cheapies, '50 & '60 R & Roll originals, plus many one-off goodies. OPEN 5 DAYS A WEEK (9.30 to 4.30. Closed Wed) Double your pleasure — visit both shops in one day.

VIDEOS VIDEOS VIDEOS VIDEOS VIDEOS VIDEOS

VIDEO JAM Not released until Late June 32.95
VIDEO GARY NUMAN (nearly 2 hours) Micromusic 19.50
VIDEO MADNESS — Complete (13 track hits) 29.95
VIDEO ADAM & ANTS Prince Charming Review 29.95
VIDEO ADAM & ANTS Live In Japan (V2) 29.95
VIDEO SIOUXSIE & BANSHEES Once Upon A Time 22.95
VIDEO BUTTERFLY BALL The film starring David Coverdale, Twiggy & Ian Gillan (Music by Roger Glover of Deep Purple) (V2) 39.95
VIDEO TOYAH Live at the Rainbow 29.95
VIDEO DEEP PURPLE California Jam '74 ..... 29.95
VIDEO ABBA Music Show Vols 1 & 2 (V2) ..... each 39.95
VIDEO Rude Boy. The film (unreleased music by CLASH) 29.95
VIDEO ALICE COOPER Strange Case of 39.95
VIDEO ALICE COOPER Welcome to my nightmare 39.95

SPECIAL PRICES LIMITED PERIOD

VIDEO QUEEN Great Flicks ..... only 29.95
VIDEO KATE BUSH Live At Hammersmith ..... only 29.95
SATURDAY NIGHT FEVER X version of film ..... only 29.95
VIDEO CLIFF & SHADOWS Thank You Very Much ..... only 29.95
VIDEO Rude Boy. The film (unreleased music by CLASH) ..... only 29.95
VIDEO BLONDIE Best Of ..... only 28.95
VIDEO BLONDIE Eat To The Beat ..... only 28.95
VIDEO ELVIS PRESLEY 1956 (I) VHS ..... only 29.95
VIDEO ELVIS PRESLEY 1968 (I) VHS ..... only 29.95
Please state clearly VHS or BETAMAX. V2 = Also on V2000
LOTS MORE CONCERTS AND FILMS IN OUR CATALOGUE
Note: Postage is only 1.45 for any quantity (U.K.)

CATALOGUE NO. 31 + Supp Parts 1 & 2 available now + GIANT SALE LIST.
No serious collector can afford to be without one. Over 8,000 collector's items. If you would like a copy send 50p + large SAE. Europe 8 IRC. Elsewhere 12 IRC or ask for free copy when ordering.

POSTAGE & BEST PACKING 12" or 10" . . . 1=90p, 2=1.25, 3=1.50, 4=£2, 5 or more=2.50 . . . 7" up to 4=80p; 5 or more=90p. Cassettes . . . Same as for 7". Videos (Recorded delivery) . . . 1.45 (any quantity). OVERSEAS P&P 12" or 10" . . . 1=2.20, 2 or 3=£3, 4 to 5=£1 each, 9 to 20=8.50. 7" . . . 1 or 2=1.10, 3=1.40, 4=£2, 5 or more=40p each, 13 or more=£5. Cassettes . . . Same as for 7". Videos . . . 1=£2.75, 2 or more=£3.50. SOUTHERN IRELAND Please add 25p for every £1 (on cost of records & postage) to cover rate of exchange.
PLEASE ALLOW 10 DAYS CLEARANCE FOR CHEQUES (Postal orders mean quicker delivery)
ALL RECORDS ARE BRITISH UNLESS MARKED IMPORT (I) P=Picture Sleeve. E=Extended version

Adrians
THE RECORD SPECIALIST Ref N
36 HIGH STREET, WICKFORD, ESSEX
Have you paid us a visit yet? Wickford is only 40 mins direct from Liverpool St Station. Open Mon-Sat 9-6, Sunday 10am-12.30 pm

OVERSEAS
★ We've been sending records Overseas for years
★ You can send off to us with confidence
★ Orders despatched within 24 hrs of payment
★ We look forward to hearing from you

BONAPARTE RECORDS

284 Pentonville Road
London N19NR England

BRAND NEW U.S. IMPORTS

New Order — Movement LP White Cover £5.50
Jam — 5 Track U.S. Imp. 12" of past singles. Colour pic cover £3.99
Dead Kennedys — Nazi Punks 7" + Free Armband £1.50
Anti Nowhere League — I Hate People 4 Track 12" (includes Streets of London & So What) (pic) ..£3.50
Depeche Mode — Speak & Spell LP includes Dreaming of Me. Some tracks remixed £5.50
Kraut — Unemployed 7" (pic) Brilliant Punk £1.30
Beatles — Stars on 45. U.S. 7" £1.30
Bow Wow Wow — Last of Mohicans 12" 4 Tracks (pic) £3.99
Flipper — Generic Flippers LP. Fast hard core punk £4.99
Black Flag — 6 Pack. 3 Track 7" (pic) hard core ..£1.50
Red Cross — 12 Track Born Innocent LP £4.99
Christian Death — Only Theatre of Pain LP £4.50
Bad Religion — How Could Hell Be Worse LP ..£4.99
LA's Wasted Youth — Reagans In LP £4.99
Y Pant's — Beat It Down LP £4.50
Boston Hard Core Comp LP — 30 Tracks. 7 Bands £4.49
Blind Dog Stares — Thru The Fence 12" (pic) ..£2.99
Pack 9 — 5 Track 12" Espontaneo (pic) £2.99
Savage Circle — 5 Track 7" Heavy Punk (pic) ..£1.30
Slits — Man Next Door 3 Track 12" (pic) £1.99

EXCITING NEW 7" & 12" RELEASES

Jam — 5 O'Clock Hero. 7" (pic) 99p, 12" has extra track £1.99
Bauhaus — Spirit. 7" (pic) 99p
Rip Rig & Panic — You're My Kind Of Climate. 7" (pic) 99p, 12" (pic) £1.99
Climate. 7" (pic) 99p, 12" (pic) £1.99
Teardrops Explodes — Tiny Children. 7" (pic) 99p, 12" (pic) £1.99
Fashion — Something In Picture. 7" (pic) 99p, 12" (pic) £1.99
Leisure Process — Away You'll Never Be. 7" (pic) 99p, 12" (pic) £1.99
Paul Haig — Running Away. 7" (pic) 99p
Theatre of Hate — Live He Who Dares Wins LP £2.99
Siouxsie & Banshees — Fireworks. 12" (pic) £1.99
Toyah — Brave New World 7" (pic) 99p
Monsoon — Shakti 7" (pic) 99p. 12" (pic) £1.99
Japan — Cantonese Boy 7" (pic) 99p. 12" (pic) £1.99
Altered Images — Pinky Blue 7" (pic) 99p
Clock DVA — Son Of Son 7" (pic) 99p. 12" (pic) £1.99
Endgames — We Feel Good. 7" (pic) 99p. 12" (pic) £1.99
New Order — Temptation. 7" (pic) 99p. 12" (pic) £1.99
23 Skidoo — Tearing Up Plans Maxi 12" (pic) £1.99
M. Faithful — Beaten English 7" (pic) 99p. 12" (pic) £1.99
Soft Cell — Torch. 7" (pic) 99p. 12" (pic) £1.99
Associates — Club Country 7" (pic) 99p. 12" (pic) £1.99
XTC — Thugs. 4-track. 7" (pic) 99p
Passage — Koyo. 7" (pic) 99p
Theatre of Hate — The Hop. 7" (pic) 99p
Jah Wobble — Fading/Nocturnal. 12" (pic) £1.99
Passions — Jump For Joy 7" (pic) 99p
China Crisis — Scream Down. 7" (pic) 99p
Pressure Co — Live In Sheffield. Maxi 12" (pic) £2.50
XTC — Ball & Chain 12" (pic) £1.99
Blancmange — Gods Kitchen 7" (pic) 99p. 12" (pic) £1.99
Human League — Dignity of Labour 12" (pic) + Flexi £2.20
Human League — Don't You Want Me 12" (pic) £1.99
Associates — White Car/A/Easters/Q Quarters/Party Fears. All 12". (All in pic) ..... each £1.99. 7" (pic)each 99p
Higsons — Monkeys/Wasp/Conspiracy. 7" (pic) ..each 99p
Pigbag — Papa's Got A/Getting Up/Sunny Day. 7" (pic) each 99p. 12" (pic) ..... each £1.99
Rip Rig & Panic — This Is It/Bob Hope. 7" (pic) ..... each 99p
Rip Rig & Panic — Bob Hope. 12" (pic) £1.99
Associates — Club Country. 7" (pic) 99p. 12" (pic) £1.99
ABC — The Look Of Love. 7" (pic) 99p. 12" (pic) £1.99
Bill Nelson — 4-track Eros arriving. Limited double pack (pic) £1.50
Adam & Ants — Goody Two Shoes. 7" (pic) 99p
Scritti Politti — Faithless. 7" (pic) 99p. 12" (pic) £1.99
Depeche Mode — Meaning Of Love. 7" (pic) 99p. 12" (pic) £1.99
Gang Of 4 — Man In Uniform. 7" (pic) 99p. 12" (pic) £1.99
Farmer's Boys — I Think. 7" (pic) 99p

Culture Club — White Boy. 7" (pic) 99p. 12" (pic) £1.99
Carmel — Storm. 7" (pic) 99p

Killing Joke — Follow/Empire. 7" (pic) ..... each 99p
Wasted Youth — Wildlife. 7" (pic) 99p
Bloods — Button Up. 7" (pic) 99p
U2 — Celebration. 7" (pic) only 80p
Spandau Ballet — Instinction. 7" (pic) 99p. 12" (pic) £1.99
Simple Minds — Promised You. 7" (pic) 99p. 12" (pic) £1.99

Fall — Lookknow. 7" (pic) 99p
Weekend — View From Room. 7" (pic) 99p. 12" (pic) £1.99

Fall — Lie Dream Of A Casino Soul. 7" (pic) 99p
Scritti Politti — Sweetest Girl. 7" (pic) 99p

NEW ALBUMS

Go Betweens — Send Me A Lullaby L.P. £3.99
Clash — Combat Rock L.P. £4.29
Mikey Dread — Swalk L.P. £4.49
Cure — Pornography L.P. £4.49
Vic Godard — Songs For Sale L.P. £4.29
Modern English — After The Snow L.P. £3.99
Blue Orchids — New L.P. £3.99
Thomas Dolby — Golden Age Of Wireless L.P. £4.29
Associates — Affectionate L.P./Sulk/4th Drawer LPs ..... each £4.49
Orange Juice — You Can't Hide Your L.P. £4.29
Sun Ra — Celestial Road £3.99
Cabaret Voltaire — Red Mecca L.P. £3.99
Chris & Cosey — Heartbeat L.P. £3.99
Durutti Column — Return/L.C. ..... each £3.99
Buzzcocks — Singles Going Steady L.P. £4.29
Au Pairs — Playing With A Different Sex £3.99
Talking Heads — All L.P.s £4.49 except new double L.P. £5.99
Rip Rig & Panic — God. 2 × 12" £4.49
Kid Creole — Tropical Gangsters L.P. £4.49

Swell Maps — Collision Time L.P. £2.99
Laurie Anderson — Big Science L.P. £4.49

Duran Duran — Rio L.P. £4.29
Tom Verlaine — Words From the Front £4.49
James White — Off White L.P. £4.49
Killing Joke — 1st LP / What's / Revelations L.P.'s ..... each £4.49
B.52's — 1st L.P. / Wild Planet / Mesopotamia L.P.'s ..... each £4.49
Siouxsie — Scream / Juju / Join Hands / Kaleidoscope / Singles L.P. ..... each £4.49
Magazine — Soap / Real Life / Secondhand / Magic L.P.'s ..... each £4.49
Psychedelic Furs — Talk Talk L.P. £4.49
G. Jones — Warm Leatherette / Nightclubbing L.P.'s ..... each £4.49
Eno — Music For Films / Another Green World L.P.'s ..... each £4.49
Altered Images — Pinky Blue L.P. £3.99
BEF — Music of Quality & Distinction L.P. £4.49
R. Wyatt — Nothing Can Stop Us L.P. £3.99
Fall — Hex Enduction Hour £3.99
U2 — Boy/October. L.P.'s ..... each £4.49
Birthday Party / Lydia Lunch — Drunk L.P. £2.50
Pigbag — Dr Hekyll & Mr Jive L.P. £3.99
A Certain Ratio — Sextet L.P./A. ..... each £3.99

HARD CORE PUNK

Wargasm Comp LP — inc Flux, D Kennedy's etc £2.99

Insane — El Salvador 7" (pic) 99p
Exploited — Attack Alternative 7" (pic) 99p
Erazorhead — Shellshock 7" (pic) 99p
Vice Squad — Stand Strong, Stand Proud L.P. £4.29
Defects — Survival 7" (pic) 99p
Infa Riot — The Winner 7" (pic) 99p
Destructors — Senseless Violence 7" (pic) 99p

Crass — Stations Of (double L.P.) £2.99
Crass — Penis Envy L.P. £2.25
Charge — Fashion 7" Red Vinyl (pic) 99p
Chron Gen — Jet Boy, Jet Girl 7" (pic) 99p
4 Skins — Yesterday's Heroes 7" (pic) 99p
Chelsea — Evacuate/War Across 7" ..... Each 99p
Adicts — Songs Of Praise L.P. £3.99
Anti Pasti — Last Call L.P. £3.99
Epileptics — Last Bus to Debden 7" (pic) 75p
Anti Pasti — Let Them Free/4 Sore. 7" (pic) ..... Each 99p
Discharge — Why 12" (pic) Maxi 12" £1.99
Dead Kennedys — Holidays/Too Drunk 12" (pic) ..... Each £1.99
Dead Kennedys — In God We Trust 12" (pic) £2.50
Poison Girls — All Systems Go 7" (pic) 90p
Enemy — 50,000 Dead 7" (pic) 99p
Vice Squad — 6-Track 12" (pic) £1.99
Poison Girls — Chappaquidick L.P. £2.99
Anti Nowhere League — We Are The League L.P. £3.99

Pack — Long Live The Past 7" (pic) 99p
Discharge — 1st L.P. Hear Nothing £3.99
4 Skins — Good Bad & Ugly L.P. £3.99
Gonads — Pure Punk For Row People 7" (pic) 99p
Lords of Newchurch — New Church 7" (pic) 99p

Chelsea — Evacuate L.P. £3.99
Mob — No Doves Fly Here 7" (pic) 80p
Dead Wretched — No Hope For Anyone 7" (pic) 99p
Drongos For Europe — Death's A Career 7" E.P. (pic) 99p
Vice Squad — Stand Strong 7" (pic) 99p
Chron Gen — Chronic Generation L.P. £3.99
Anti Pasti — New Single 7" (pic) 99p
Anti Nowhere League — I Hate. People 7" (pic) 99p

Damned — Best Of (cassette) £3.99
Pack — Live (cassette) £2.99

Dirt — Object Refuse 7" (pic) 80p
Dead Man's Shadow — Bomb Scare 7" E.P. (pic) 99p
A Country Fit For Heroes 12" (pic) £2.20
Vice Squad — Out Of Reach 7" (pic) 99p
Snipers — 3-Piece Suite 7" (pic) 85p
Captain Sensible — Captain Speaking 7" (pic) 85p
Anti Pasti — 6 Guns 7" (pic) 99p
Discharge — Never Again 7" E.P. (pic) 99p
GBH — Leather, Bristles, Studs & Acne 12" (pic) £1.99
Dead Kennedy's — Holidays In Cambodia 7" (pic) 99p
Chron Gen — Reality 7" (pic) 99p
Chron Gen — Puppets Of War. 7" (pic) 99p
Vice Squad — Last Rockers/Resurrection E.P. (pic covers) ..... Each 99p
Exploited — Barmy Army/Dogs Of War (pic Covers) ..... Each 99p
Dead Kennedys — Too Drunk to/California/Kill The Poor 7" (pic) ..... Each 99p
Crass — Nagasaki Nightmare 7" (pic) ..... Only 70p
Discharge — Decontrol/Realities 7" (pic) ..... Each 99p
Crass/Poison Girls — Bloody Revolutions 7" (pic) 69p

FREE CRASS FLEXI WITH EVERY CRASS ORDER (WHILE STOCKS LAST)

JOY DIVISION/NEW ORDER

New Order — Temptation 7" (pic) 99p, 12" (pic) £1.99
New Order — Movement L.P. £3.99
New Order — Procession/Everything 7" (pic) 99p
New Order — Ceremony 7" (pic) 99p
Joy Division — Still (double L.P.) £4.79
Joy Division — Closer L.P. £3.99
Joy Division — Unknown Pleasures L.P. £3.99
Joy Division — Atmosphere 12" (pic) £1.99
Joy Division — Love Will Tear 7" (pic) 99p 12" (pic) £1.99
Joy Division — Transmission 7" (pic) 99p 12" (pic) £1.99

Send Cheques & Postal Orders to:—
BONAPARTE RECORDS LTD
284 PENTONVILLE ROAD
LONDON N1
☆ Please list alternatives where possible ☆
POSTAGE RATES: All post sent first-class
U.K. 7" — 1 = 30p, 2 = 35p, 3 = 45p, 4 = 50p, 5 = 65p, 6 = 75p, 8 = £1.20 maximum.
U.K. 12" — 1 = 70p, 2 = £1.30, 3 = £1.30, 4 = £1.70.
Overseas 7" — 1–5 = 25p each, 5+ = 15p each.
Overseas 12" — 1 = 80p, 2 = £1.20, 3 = £1.50, 4 = £1.80, 5 = £2.00.
Cassettes — 35p each postage & packing.
Double albums count as 2 albums.

BULLET RECORDS
4 ROMFORD RD,
ASTONFIELDS,
(NEON) STAFFORD, ST16 3DU

EXCITING NEW PRODUCT
The Moving Sidewalks — 99th Floor (15 track album from legendary 60's band feat Bill Gibbons of ZZ Top Imp) 6.49
Mouse & The Traps — Public Execution (another classic 60's band, 19 tracks, imp) 6.49

Marc Bolan — The interview (recorded 1969 Chicago imp) 4.99
First Edition — V artists (Imp version) feat King Crimson "Cat Food" & Eno's "Seven Deadly Finns" 5.99
Christians F — Ges und Hiet (The Girl From The Film, imp) 12" 3.99
Theatre of Hate — Live In Berlin (Now UK Release) 2.99
Marianne Faithful — Broken English/Sister Morphine (legandary track now available) 7" — 1.25/12" 1.99
Sun Ra — Strange Celestial Road (New LP on Y Records) 3.99
Sex Pistols — Six Pack (all the singles in PVC wallet. Pic sleeve) 7.50
Fast Forward — Aussie cassette only incs unreleased tracks by Birthday Party & interview + more goodies. In wallet) 3.99
Irrationale — Cassette Pack inc unreleased stuff by Josef K, Associates, Article 58 + Free Delmontes Single) 1.99
Nina Hagen — Nun Sex Monk Rock (new L.P. Imp) 5.99
Y Pants — Beat It Down (New LP from top US Band — Imp) 6.49
Alex Chilton — Bach's Bottom (ex Big Star. 75 recording, imp) 5.99
Mini Pops — Sparks in a Dark Room (Imp Superb) 4.99
Peyr — As Above (excellent Icelandic Band) 3.99
The Laughing Clown — Mr Udsch Goes To Town (great Aussie Band. Imp) 5.99
Tuxedo Moon — Divine (new LP Imp) 3.99
Bob Dylan & The Band — Before The Flood (Live Dble Imp) 9.99
Randy California — Euro American (inc's free single) ..4.49
Selection 25 — The Key Of Dreams (Factory Benelux) ..4.49
Capt. Beefheart — Mirror Man (Vintage Capt. re-released) 2.99
Teardrop Explodes — He He I'm Drowning (Very Ltd. dble Single in Gatefold sleeve) 1.99
Jim Morrison — A Hour For Magic (A book incuding many rare photos and Jim's poetry. A Photo Journal) 5.25
The Last — Fade to Black (4 track US Imp Bomp) 4.49
The Damned — Waiting for the Blackout (Pic Disc Single) 1.99
Anti Nowhere League — 4 track 12" (The first 2 Singles, A & B sides Import) 5.99
Chris & Cosey — Trance (New album) 3.99

Haircut 100 — Fantastic Day (Live Pic Disc) 1.50
Kid Creole — I'm A Wonderful Thing (Pic Disc) ..1.50

Frank Zappa — You Are What You Is (4 track 12" Picture Disc. UK release) 2.99
The Church — The Blurred Crusade (Brilliant 2nd album. Aussie imp) 6.95
The Church — Of Skins & Heart (Aussie version of 1st album. Diff sleave + 1 diff track) 6.95
Butch Hancock — A Spare Odyssey (imp on Butch's own Limelight Records) (Live) 8.50
Buzzcocks — The Amazing Buzzcocks 12" Maxi Single (4 tracks. Aussie imp) 4.79
Ultravox — Mini Album 6 tracks (Live Retro + Quirks & Modern Love. Aussie imp) 6.49
Chrome — Third From the Sun (New Monster) 4.49
Clock DVA — White Souls in Black Suits (prev only available on cassette) (Imp) 3.99
The Bureau — The Bureau (Brilliant Debut) (Imp only) 5.99
Throbbing Gristle — DOA (back in stock) 3.99

NEW UK LP's

Allez Allez — African Queen (great dance record) 2.99
Q Tips — Live At Last (brilliant) 4.99
Tom Robinson — North By North West 4.79
Brygada Kryzys (Crisis Brigade) — 1st LP (top Polish band live) 3.99

Blue Orchids — Greatest Hits (Great LP) 2.99
The Saints — Out In The Jungle (Another Goodie) 3.99
The Passage — Degenerates 3.99
Nikki Sudden — Waiting on Egypt (ex Maps Great) 3.99
Gang of Four — Songs of the Free 4.49
Thomas Dolby — The Golden Age Of Wireless 4.29
Associates — Sulk 3.99
Vic Godard — Songs For Sale 4.49
Swell Maps — Collision Time (long awaited singles compilation) ..... only 3.50
The Work — Slow Crimes (long awaited album) 4.49
Sex Sweat & Blood — V Artists inc Perry Haines, Maximum Joy, The Dance, 23 Skidoo, etc 4.49
Modern English — After the Snow (great new LP) 3.99

HARD CORE SINGLES

Total Noise EP (feat Blitz, Gonads, Business) 99
Partizans — Seventeen Years Of Hell 99
GBH — Slit Your Own Throat EP 99
The Lurkers — This Dirty Town 99
Anti Nowhere League — Woman 99. Pic disc version 1.99
The Damned — Wait For The Blackout 1.15
Pic disc version 1.99

Six Minute War — EP (Available Again) 75
Counds — La Vache qui rit (with Poster) 99
The Outcasts — Angel Face 99
The Scroteez — Overspill EP 99
Charge — Fashion 99
The Angry Samoans — The Queer Pills EP 1.50
The Insane — El Salvador 90
Los Illegals — Ell Ay 1.50
Anti Establishment — Future Girl 99
Special Duties — Police State 99

HARD CORE ALBUMS

Steve Roberts — Do You Know Who I Am (ex Exploited & UK Subs) 3.99
Disaster — There's No Future In The Future (cassette only. Stafford band) 1.99
Anti Pasti — New LP 3.99
Symbol 6 — Ego (4 Track Import on Posh Boy) 4.49
RF7 — Weight Of The World (US Imp) 6.49
Saccharin Trust — Pegsnicans (US Imp. Mini LP) 4.49

The Exploited — Troops Of Tomorrow 3.99
Vice Squad — Stand Strong, Stand Proud 3.99
The Last Resort — A Way of Life 3.99
Anti Nowhere League — We Are The League 3.99
Red Cross — Born Innocent (US Imp) 5.99
Oi — View from the dead end of the street (A Photo journal by Gary Johnson) 1.99
Germs — Germicide (Cassette only. Their first ever performance) 5.99

NEW 7" & 12" SINGLES

Rip Rig & Panic — You're My Kind Of Climate. 7"/1.15/12" 1.99
Electric Guitars — Language Problems 1.15
Dynamic Hepnotics — Hepno Beat 12" 1.99
Adrian Belew — Big Electric Cat 10" 1.75
Soft Boys — Love Poisoning ('79 Vintage. Prev unreleased) 99
Thompson Twins — Runaway (Dble Single Ltd) 1.25
Mini Pops — Time/Lights 1.10
Marine Girls — On My Mind 99
The Bongos — Mambo Sun (Bolan Song) 12" 1.99
Plastic Land — Colour Appreciation (US Imp Superb Neo-Psychedelia) 1.50
The Sound — Hothouse 1.15
Blurt — The Rumimant Plinth 99
Clock DVA — Sons of Sons .7" 1.15 12" (2 extra tracks) 1.99
Colin Newman — We Means We Starts 99
23 Skidoo — Tearing Up The Plans 12" 1.99
Girls At Our Best — Heaven 99
Modern English — Life in the Glad House 12" 1.99

"Export Enquiries Welcome — Telex 367334 Answerback Neon."

POSTAGE RATES: LP's 80p per 12"/1.10 for 2 / 1.35 for 3 / thereafter 25p each. 7" 30p per 7" / 2 for 45p / 3 for 50p / thereafter 15p each. Overseas 7" 1-3 65p; 4-6 £1.25; 7-15 £2.15; 17-34 £2.50; 35-42 £5.75. 12" 1 £1.25; 2-3 £2.15; 4-6 £3.50; 7-9 £5.75; for every 2 after an extra 65p. (Access/Barclaycard/Trustcard accepted.) Double LPs count as 2. Please state alternative if possible. Please allow ten days for cheques to clear

FETISH MAILORDER!

SINGLES:
ZEV ..... Wipe Out
EIGHT EYED SPY ..... Diddy Wa Diddy
THE BONGOS ..... Telephoto Lens/Glow In The Dark
THE BONGOS ..... The Bulnushes
THE BONGOS ..... Zebra Club
THE BONGOS ..... Mambo Sun
CLOCK DVA ..... 4 Hours
BUSH TETRAS ..... Boom/Das Ah Riot
PERRY HAINES ..... What's Funk?
12" SINGLES:
23 SKIDOO ..... Tearing Up The Plans
THROBBING GRISTLE ..... Discipline
SNATCH ..... Joey/Shopping For Clothes EP
STEPHEN MALLINDER ..... Temperature Drop
23 SKIDOO ..... The Gospel Comes To New Guinea EP
PERRY HAINES ..... What's Funk? (Extended Version)
BUSH TETRAS ..... Rituals EP
THE BONGOS ..... Mambo Sun (Extended Version) EP
ALBUMS:
THROBBING GRISTLE ..... 2nd Annual Report
CLOCK DVA ..... Thirst
23 SKIDOO ..... 7 Songs (Mini-LP)
THE BONGOS ..... Time & The River (Mini-LP)
THROBBING GRISTLE . Box Set (plus booklet + badge)
VIDEOS:
ZEV ..... Shake Rattle & Roll VHS 30 mins
23 SKIDOO ..... 7 Songs VHS 30 mins/1 hr tape
T-SHIRTS (Medium & Large)
FETISH LOGO ..... Small, Medium or Large
FETISH ..... By Ian Wright
SKIDOO ..... by Neville Brody
BUSH TETRAS ..... by Neville Brody
NO SACRIFICE ..... by Snatch
THROBBING GRISTLE ..... by Malcolm Garret
THE BONGOS ..... by Neville Brody
PRICES:
7" single £1.00
12" single £1.99
Mini-LP £2.99
Album £3.99
Box Set £16.99
Video (incl p&p) £15.00
T-Shirts £4.00
POSTAGE & PACKING
U.K.: 7" 1=30p, 2=35p, 3=40p, 4=45p 12" 1=70p, 2=85p, 3=£1.25, 4=£1.50 Box 1=£2.00 T-Shirt, same as singles
EUROPE: 7" 1=60p, 2=70p, 3=80p, 4=90p 12" 1=£1.00, 2=£1.30, 3=£1.60, 4=£2.00 Box 1=£3.00 T-Shirt, same as singles
JAPAN: 7" 1=£1.10, 2=£1.50, 3=£1.90, 4=£2.30 12" 1=£2.70, 2=£4.70, 3=£6.70, 4=£8.70 Box: Surface £8.00 Air £10.50 T-Shirt same as singles
U.S.A.: 7" 1=£1.10, 2=£1.35, 3=£1.70, 4=£2.00 12" 1=£2.50, 2=£4.25, 3=£6.00, 4=£7.75 Box: Surface £5.95, Air £7.30 T-Shirt same as singles.
Send postal orders, cheques, international money order to
FETISH MAIL ORDER, 10 MARTELLO ST, HACKNEY, LONDON E8
(Absolutely No Callers)

DOWNTOWN RECORDS
MAILORDER
PURVEYORS OF QUALITY MUSIC TO THE WORLD AT LARGE
"Quality packaging, speedy delivery, low prices, the ultimate service for all record collectors"
9 HIGH STREET, BILLERICAY, ESSEX
Tel: 02774 22449. Dept 12582
PICTURE VINYLS (Ltd Editions)

7" Alcatraz — Think it over/Halfway there 99p
7" Adam & the Ants — Antrap 99p
7" The Cars — Shake it up/Cruiser (Punk) 99p
7" Sammy Hagar — Piece of my heart 99p
7" Tygers of Pan Tang — Love Potion No 9 ..... 99p
7" GoGo's — Automatic 99p
7" Motels — Take the L out of Lover £1.39
7" Judie Tzuke — I'm not a loser/Run on Luck £1.39
7" Flock of Seagulls — I ran/Spaceage Love Song ..... each £1.39
7" EP Genesis — Paper Late/You might recallz/Me & Virgil £1.49
7" Monsoon — And I you/Shakti £1.49
7" Elvis Presley — Sound of your Cry/I'll never know £1.49
7" Madness — House of Fun £1.49
7" Natasha — IKO-IKO £1.49
7" Prelude — After the Goldrush £1.49
7" Fashion — Something in your picture/Alternative Playback £1.49
7" Toyah — Aeya £1.49
7" Bellestars — IKO IKO £1.49
7" Toyah — Brave New World/Warrior Rock £1.69
7" Tottenham Tottenham (with Glenn Hoddle scoring the goal) £1.69
7" Blondie — Island of lost Souls £1.79
7" GoGo's — We got the Beat/Our lips are sealed £2.29
LP Joan Jett & the Blackhearts — I love Rock'n'Roll £3.99

CONNOISEURS SECTION

12" Queen — (pic) Body Language/Life is real £3.39
12" Roxy Music (pic) — More than this/India £3.39
12" Slade (pic) — Rock 'n' Roll Preacher/Knuckle Sandwich Nancy £3.19
LP Queen — Greatest Hits (Import) with extra tracks inc. Under Pressure (with gold-adged sleeve) £5.89
LP AC/DC — Dirty Deeds Done Cheap (Aussie Imp with different sleeve) £5.89
LP Arthur Brown & Kingdom Come — Journey £3.79
12" Iron Maiden — Live + One (Superb Jap Import with lyric sheet) £5.79
Sanctuary/Phantom of the Opera/Drifter/Women in Uniform £5.79
7" Haircut 100 (Jap Import with lyric sheet) Love plus One/Favourite Shirts/Boy meets Girl £2.39

BARGAIN BASEMENT

7" Clash (pic) — Know your Rights £0.59
12" Blondie (pic) — Rapture/Live it Up £0.99
Japan (2 × 7" Gatefold pic) — Cantonese Boy/Burning Bridges/Gentlemen take Polaroids/The Experience of Swimming £0.95
12" Japan (pic) — Cantonese Boy/Experience of Swimming/Gentlemen take Polaroids £1.49
LP Gary Wright — Light of Smiles £0.99
LP Leon Russell — Life & Love £0.99
LP Jay Ferguson (Spirit) — Real Life ain't this Way £0.99
LP Rose Royce — Strikes Again/Rainbow Connection ..... each £0.99
LP Curtis Mayfield — Heartbeat £0.99
LP John Stewart — Bombs Away/Dream Babies/Wingless Angels ..... each £0.99
LP Nilsson — Aerial Ballet £1.25
LP Leo Sayer — Here £1.25
LP Jim Capaldi — Electric Night £1.49

THE ABOVE ITEMS ARE A MERE SAMPLE OF OUR VAST STOCK OF LPs, SINGLES, CASSETTES AND GOODIES AND REALLY LOW PRICES. SO HURRY, SEND A LARGE S.A.E. FOR OUR BRAND NEW CATALOGUE (OR 3×IRC's OVERSEAS) TO ENSURE ONE YEAR'S SUPPLY. REGULAR UPDATED LISTS. SEND 10×LARGE SAEs (OR OVERSEAS 30× IRC's)

POST & (QUALITY)PACKAGING SERVICES
7" singles: 1 = 29p, 2 = 39p, 3 = 49p, 4 = 59p, 5 = 69p plus 5p for each additional single.
10"/12"/LP: 1 = 69p, 2 = £1.09, 3 = £1.29, 4 = £1.69, 5 = £1.89. For each additional LP add 10p
(Double count as two, triples count as three etc)
OVERSEAS POSTAL & (QUALITY) PACKAGING SERVICES
7" Singles: 1 = 79p, 2 = 89p, 3 = £1.19, 4 = £1.59, five or more 35p each.
10"/12"/LP: 1 = £2.10, 2 = £2.59, 3-7 = 89p each, 7-12 = £7.29. Over 12 an extra 35p each album.
EXPRESS DELIVERY FOR CREDIT CARD HOLDERS
SIMPLY PHONE 02774 22449 with details (or write) and your goods will be despatched immediately.
BARCLAYCARD VISA
★ WHY NOT VISIT US AT BILLERICAY (MON-SUN) O, GRAVESEND MARKET (SATs) OR WEMBLEY MARKETS SUNS) ★
★ ALL ITEMS ADVERTISED ARE NEW & "FACTORY FRESH"

WEST 4 RECORD COVERS
LP Polythene (200G) 25 £1.95; 50 £3.50; 100 £4.95, 250 £10.40; 500 £18.90; 1000 £32.45.
LP. Polythene (400G) 25 £2.95; 50 £4.95; 100 £7.70; 250 £16.55; 500 £31.50; 1000 £58.65.
LP. Paper Polylined (inners) 30 £4.35; 100 £12.35; 250 £29.00; 500 £54.00;
LP. White Paper (inners) 50 £5.10; 100 £9.30.
P.V.C. Double LP. 1 at 60p; 10 £5.80.
LP. P.V.C. (heavy duty) 25 £5.80; 50 £11.30; 100 £22.40.
Singles Card/Poly 30 £4.65; 100 £12.45; 250 £25.15
Singles White Card 30 £4.15; 100 £9.40; 250 £19.85
Singles Paper 100 £3.50; 250 £7.60; 500 £14.35.
Singles P.V.C (heavy duty) 25 £4.50; 50 £8.40; 100 £16.00.
Singles Polythene (400G) 50 £3.00; 100 £3.75; 250 £8.25; 500 £16.00; 1000 £30.45.
Prices include postage and packing in U.K. and Eire.
Trade and Overseas customers write for list.
Cheque or P.O. with order please and ALL MAIL ONLY to
West 4 Tapes & Records,
94 Sandy Lane South,
Wallington, Surrey, SM6 9RQ. (Dept NME).
Shoppers welcome to save postage at 169 Chiswick High Road, London, W4 2DR.

CPC
CUT PRICE CASSETTES

AUDIO CASSETTES		C60	C90	C120
MAXELL	UL	0.65	0.77	1.20
	UD	0.90	1.12	1.75
	UDXL 1	1.25	1.35	—
	XL 1-S	1.49	1.89	—
	UDXL 11	1.30	1.45	—
	XL 11-S	1.59	2.09	—
SONY	CHF	0.52	0.64	0.99
	BHF	0.65	0.79	1.10
	AHF	0.75	0.99	—
	FeCr	0.95	1.29	—
	CD Alpha	0.85	1.25	—
	UCX-S	1.56	2.09	—
TDK	Dynamic	0.67	0.85	1.23
	AD	0.95	1.18	1.79
	SA	1.19	1.46	—
	SA-X	1.45	1.89	—
	MA	1.85	2.69	—

VIDEO CASSETTES			
BETA	L-500	L-750	L-830
FUJI	5.35	7.45	—
MAXELL	5.29	—	8.75
SONY	5.65	7.70	4.95
BIB BETA CLEANER			E-240
VHS	E-120	E-180	11.95
FUJI	6.45	7.55	—
MAXELL	6.49	7.60	—
TDK	6.90	7.90	

VIDEO COPY LEADS
State make/model no of both machines
Per set £4.25
Universal lead set £10.95
POSTAGE 90p PER ORDER
CPC (NME), 27 SPRINGFIELD RD, HARROW, MIDDX
Callers welcome. Telephone 01-863 0938
MOUNTOR LTD. 12/6
BULK PRICES AVAILABLE

TO ADVERTISE RING 01 261 6172

LIVE!

ELISABETH WELCH

Riverside Studios

THEY DON'T write songs like *that* anymore, so they said. . .well, others — Jim Kerr, Martin Fry, Green, Madness, Costello, Vince Clarke, to quote a few — do, but I'll try to keep a balance; a certain amount of cynicism, a certain amount of joy. A programme of words on wings; songs by Hoagy Carmichael, Rogers and Hart, Gershwin, the incomparable Cole Porter — some songs for someone known slightly and loved dearly. The price of love! That (un)certain ratio. That's show business!

Elisabeth Welch once sang in cocktail bars designed by Jean Cocteau, but the Riverside Studios is one of those *"You don't drink, you don't smoke, what do you do?"* places. I kept a step ahead and carried a hip flask to keep my love alive. Every love but true love! And thoughtfully provided with a programme, subject to change, I knew when 'As Time Goes By' was coming upon me, and had time to slip away behind and under the scaffold seating for a life-saving cigarette. I remember it used to be the science-block at school. . .

. . .But back to her appliction of these foolish, fundamental things. . . *"To be glad, just to be sad, thinking of you. . ."* the best songs she sings all imply so much more than they state, and her delivery — not so spooky as Nina Simone, not so technical as Ella Fitzgerald; a smooth, unfretful, sometimes *slightly* tremulous, perfectly understated approach — is the immaculate accomplice to her consumate choice of tastes. To wit; 'Stormy Weather' — *"Since my man and me ain't together, keeps raining all the time"* — and 'La Vie En Rose'; no translation necessary. Carried away on the flighty swing of the melody after she'd talked (how she can talk!) about witnessing Piaf sing in Paris just after World War Two, and how she sang as if she'd never had a childhood.

Though for herself, being 70 or 80 years old or something, she still packs up her cares and woe, sings low, and I'll recline, for a moment, in her knowledge when she sings, *"I believe if I never grow old, I'll stay young 'till I die."*

So true.

Mark Cordery

HOT FOOT

LONDON

AS THAT master of intimate, smokey, torch blues had it at Hammersmith only last month, "The eagle flies on Friday", when the big bird on the yankee dollar soars its way out of your wage packet and into the weekend.

So why London clublife — no inexpensive venture to be sure — should centre so determinedly on Thursday is a matter for conjecture. (The giro flaps on Thursday?). Leastways there is no shortage of West End dives in which to let go of the greenbacks this night.

Latest on the list is the **Sol Y Sombra,** which after three months has established a low key high enterprise slot in the capital's bohemian nightlife. It's tucked away in a Charlotte Street basement that normally serves as a South American (Colombian) restaurant — well, makes a change from the offnight at a dodgy gay disco — and which seeps a friendly Hernando's Hideaway ambience from its confines.

More exotic climes are also evoked by the sounds of resident DJ Dave Hooker, who mashes a mean juice of

NME CLASSIFIEDS

For further details ring
KARLA FAERBER (01-261 6122)
or write to
New Musical Express
Classified Advertisements,
Room 2535, King's Reach Tower,
Stamford Street, London SE1.

READ BY MORE PEOPLE THAN ANY OTHER MUSIC WEEKLY IN THIS COUNTRY

Source: NRS

FOR SALE

BOWIE POSTER five foot hand painted from Changes £7.00, also 2ft portraits anybody, £3.50. Send photo. Box No. 4539.

CREEPERS, WINKLEPICKERS and Rock 'n' Roll gear. Send a large 's.a.e. for our catalogue to Jack Geach Ltd., 25 Station Road, Harrow, Middlesex.

ELVIS COLLECTORS. An everlasting memento, fit for a king. Coldcast 9" Bronze Bust "Elvis". £12.95 inc P&P from Ancient and Modern, 146 West Regent Street, Glasgow G2 2RQ.

MIKEY DREAD Official Merchandise now available. Send S.A.E. to Liz, Patterns of Climate, 33 Talbot Road, London W.2.

NME's 1975 to date. Offers: Nottingham 598545.

RARITIES OF The Jam, The Who and lots more. Grahame (0442) 3078.

SPRINGSTEEN RARITIES. S.A.E. — Box No 4541.

SUBSCRIBE TO N.M.E. The next 52 issues posted direct to your address each week. **U.K.** £29.00, **U.S.A. & CANADA** $79 (sent by air), **OTHER OVERSEAS** £35 (Surface Mail). Send Payment with Order to: Jim Watts, Room 2613, King's Reach Tower, Stamford Street, London, SE1 9LS. Cheque payable to IPC Magazines Ltd.

1 RHODES MKII Stage Piano 73 £450, 1 Roland Cube 60 amp £180, 1 Base Man 30 Rhodes Speaker & Amp £250, 1G RAT Orchestral Music Stands. Originally £80 each now £50 Al in vgc. Telephone Market Harborugh 63539.

INSTRUMENTS FOR SALE

DAION BASS, excellent condition. Case. £125. P Simpson, 0491 681700.

EIGHT DRUM Ludwig with cases and stands, Zilgrein cymbals. £550 — 01-807 8593.

POLYSYNTH BUILT, tested, tuned, £300.00. 0202 294051.

PREMIER DRUM kit, five piece. Immaculate condition, £430.00 ono. Tel 031-336 4427.

TUITION

SYNTHESISER TUITION beginners / advanced. 01-947 0454.

VIDEO TRAINING Centre — Tel: 01-629 6839 or 01-381 4000.

THE 1981 PLATE OF THE YEAR©

A new experiment in the world of ceramics. Recalled for all time, with beautiful illustrations and supporting text, the news of 1981 THE RIOTS, THE SHOOTINGS, THE SPACE SHUTTLE, THE TOP POP RECORDS, RUBIK'S CUBE, ADAM AND THE ANTS, THE YORKSHIRE RIPPER, THE ASHES, RONNIE BIGGS, THE LIFEBOAT DISASTER, THE WEDDING, TO NAME A FEW. The joys and pains of the year we have already forgotten encircled in a border of the queues of the unemployed on a massive 10½" plate. Ask for it at your local china shop. For full colour details send your address to THE PLATE OF THE YEAR, FIRST IMPRESSIONS, FREEPOST, LEWES ROAD, FOREST ROW, EAST SUSSEX, RH18 5BR. **No stamp needed**

The name "The Plate of the Year" is copyright.

WANTED

COODER ODEON tape. Julie 052525 269 (after 7 pm).

DEXY'S RARITIES, records, tapes plus anything else. 100 Hayes Road, Bromley, Kent.

JOY DIVISION lyrics, photos, cuttings, penfriends anywhere. Philip Galloo, Moleneed 43, 9209 Serskamp, Belgium.

ROY HARPER cassette of Commercial Breaks album. Good price paid. — Jones, 71 Great Central Road, Loughborough, Leics.

STONES FAN for 20 years desperately needs Wembley Ticket. — 01-366 6362.

STONES TICKETS for Wembley and Bristol wanted. Will buy or trade from large Stones rarities, record collection. Please write soon. Bjornulf Vik, Huldrevn 47, N-1370 Asker, Norway.

STONES TWO Friday Stones tickets exchange for two Saturday. Ring 0705 736458.

STONES TICKETS two Wembley 26th June. Your price. Phone Whitchurch (Hants) 3510 evenings.

TWO STONES tickets Wembley 15th June. Nottingham 598545.

WILL PAY £50.00 for Tour '72 The Wall (Nassaux) and Knobs (Tour '77). 0925 58030.

PERSONAL

BLOKE 26, romance just ended, seeks attractive girl for lasting relationship. Your photo, my photo. Manchester area. — Box No please 4540.

BORED BOY 17, seeks lively friends M/F into J.D. GOF, etc. Phone Gosport 85820.

CLARE LIV I'll love you always. Shaun.

FIND-A-FRIEND — friendships/relationships by mail. S.A.E./Telephone FindA-Friend (303), Temple House, 43-48 New Street, Birmingham. 021-429 6346.

JANE SCOTT for genuine friends. Introductions opposite sex with Sincerity and throughtfulness. Details free. Stamp to Jane Scott, 3/NM North Street, Quadrant, Brighton, Sussex BN1 3GJ.

PENPAL MAG: Send stamp for approval copy. — **MATCHMAKER,** 1-7 Wigan Lane (A25), Chorley, Lancs.

SHY MIKE seeks friendly girl for companionship. Interests heavy metal, concerts, etc. Send photo. Country girl or town. Avon area. Box No 4542.

STONES WEMBLEY tickets exchange 2 Saturday for 2 Friday. Tel 025887 633 evenings.

PRINTING

SCREEN PRINTING non-shrink U.S.A. t-shirts/sweats. Leeds 751712.

BEACON RECORDS

We sell by post all types of second-hand and deleted LPs and cassettes — rock, jazz, blues, classical etc — in excellent condition only.

Heavy rock and **late 60s / early 70s rock** *lists now available from*

Beacon Records
2 Lion Street, Hay on Wye, via Hereford.
Telephone 0497 820870.

SITUATIONS VACANT

ALTERNATIVE EMPLOYMENT Opportunities with record companies, radio stations, etc. Read 'Music Employment Guide'; 'Careers in Radio' and 'British Music Index' (contains over 1,500 vital addresses). £1.50 each; all three £4.00. Hamilton House Publishing, Creaton, Northampton. Access/Visa welcome. Phone 060124 612.

JOBS ABROAD AND WORKING HOLIDAYS. Unemployed? Tired of boring routine? This guide is packed with up-to-date information covering 36 countries. Sections include Business and Industrial, Secretarial, Hotel Staff, Work Camps, Kibbutz, Au Pairs, Domestics, Nannies, Fruit Picking, Outdoor Conservation, Couriers, Teaching, Christian Aid, etc. Over 200 useful addresses, many offering dozens of jobs in various countries. Most jobs require no experience and will suit male or female. This is your opportunity to start an exciting new life! Send £1.95 (satisfaction or money back). **PEEWHITE** (G7), 12 Hartington Road, Twickenham, TW1 3EN.

JOBS AND CAREERS AT SEA. High paid work for inexperienced men/women on Passenger Liners, Oil and Gas Rigs, etc. Over 500 valuable addresses including a list of over 200 potentially labour hungry employers. Two comprehensive guides £3.00 (satisfaction or money back). Peewhite (J9), 12 Hartington Road, Twickenham, TW1 3EN.

ROADIE (16) for London area mobile discos (accommodation). Your details/photo to Box No. 4531.

UNEMPLOYED JOBS abroad and working holidays opportunities, plus jobs on oil rigs, liners, etc. Send S.A.E. for guide details. Quality Supplies, (NME), 4 Tower Street, York.

RECORDS WANTED

A BETTER price paid for your unwanted records/cassettes. Good condition only. Rapunzel Records, 4 Hayne Barton, Cullompton, Devon.

ABSOLUTELY ALL your L.P.'s, singles & cassettes (pre-recorded or used blanks) bought or exchanged. 1p — £2.50 each paid (more for video-cassettes & rarities). **NONE REFUSED!!** Bring **ANY** quantity in **ANY** condition to Record & Tape Exchange, 38 Notting Hill Gate, London W.11. (Shop open 7 days, 10—8; tel. 01-727 3539). Or **SEND** any quantity by post with S.A.E. for cash (none returned once sent — we decide fair price; list + S.A.E. for estimate if required).

POLICE RARITIES. Name your price. — Graham Wright, 68 Waterloo Lane, Skellingthorpe, Lincoln.

TOP PRICES paid for L.P.'s/cassettes. Any quality. Send details plus S.A.E. for quotation. — Gema Records, P.O. Box 54, Crockhamwell Road, Reading, Berkshire.

URGENTLY REQUIRED BY PROFESSIONAL MUSIC COMPANY

ESTABLISHED HEAVY ROCK BANDS

Must have excellent lead singer and backing vocals.
Send tapes only please to:
BOX NO. 4544,
NEW MUSICAL EXPRESS,
ROOM 2539,
KINGS REACH TOWER,
STAMFORD ST.,
LONDON SE1 9LS.

LEISUREWEAR
YOUR OWN DESIGN
PRINTED ON TO EXCELLENT QUALITY
SWEATER SHIRTS · JOGGING SUITS
TEE SHIRTS · SPORTS & MILITARY SHIRTS
Standard and up to the minute fashion styles Sizes 24 ins to Ex Ex Large in a wide range of colours
YOUR OWN DESIGN HERE
For FREE details Contact:
PREMIER T-SHIRTS
Premier
The best of British Leisurewear
Dept NME FREEPOST, Bowthorpe, Norwich, Norfolk NR5 9BR. Tel. Norwich (0603) 745018
Minimum Order only 12 Shirts

RECORDS FOR SALE

ACR, N. ORDER, DVA, Box, U2, O Juice, Bunneymen, Cure, etc, etc, rarities: SAE Craigston Cottage, Castle Road, Woking, Surrey.

ALBUM HIRE. S.A.E. details. Dianne, Taw Records, Calver, Via Sheffield.

ANTS, JAM, Joy Division, Costello, Who, Slits, J Jackson rarities. — Andy 0843 21863.

ASTOUNDING RARITIES, Kennedys, Stranglers, Who, Pistols, Bowie, AC/DC, Sabbath, Clash, Motorhead, Springsteen, Police, Japan. S.A.E. big list:— B M Egly, London, WC1N 3XX.

BOWIE DRAG COVER — MINT CONDITION. Offers. Telephone 0526 68457 **DAYTIME.**

BRUCE, STONES rare promo items. S.A.E. — 31 Allsaints Way, Aston, Sheffield.

CARDIFF RECORDS Fair — Saturday, June 19th — Central Hotel, St Mary Street, Cardiff. 11am-5pm. Admission 40p (10am — £1.00). Enquiries:— 021-551 1110.

FRENCH LESSONS, ten track cassette available now. Send £2.50, made payable to Band, to M.S. Promotions, 23 Radstock Road, Wallasey, Merseyside, L44 2DB.

LP HIRE. Over 1,000 titles. S.A.E.:— W & W, 10 Merton Road, Princes Risborough, Bucks.

NEW WAVE: 500 cheap singles, 100 rarities. Long S.A.E.:— Punk, 172 Kings Road, Reading.

OLDIES, RARITIES, R'n'R, sixties, etc. All guaranteed. Large S.A.E. 24 Upperhall Park, Berkhamsted, Herts.

READING RECORD Fair, Sunday, June 13th. St Lawrence's Hall, Abbey Square. Pre-entry 11 am. Free entry 12 noon with this ad.

RECORD LIST — 2,000 titles. Rock, 60's, Punk, etc. Albums, 12 inch, 7 inch — Large SAE to Mister Tee (NME), 66 Blackwell Street, Kidderminster, Worcs.

RECORD MARKET — Send large S.A.E. for extensive lists. R 'n' R; R 'n' B; Soul; Blues; Country; Pop 50's — 80's; Many imports. New/s/h/rarities. T-Shirts; books. £1.00 discount on first order. — 42 Portman Road, Boscombe, Bournemouth, Dorset. (0202) 302374.

SELLING COLLECTION, 12" picdiscs and others. Blondie, Numan, Petty, Clarke, Stranglers, Costello and early Stiff. S.A.E. for list: Whitehouse, 2 Ashlea Close, Haverhill, Suffolk.

SIXTIES, SEVENTIES, singles sale. Beat, Psycho, pop, imports, pic-sleeves, etc. Rare or not, it's hear. Don't miss out. Send SAE, Bill, 1 Levedale Road, Penkridge, Staffs.

SPRINGSTEEN, JOY Division, Gang of 4, etc. S.A.E. Box No. 4545.

SUPERB MINI-LP by Susan's Kaleidoscope "The Glass Sandcastle" out on Lysia Tape £2.99. Cheques, etc. to:— 160A Hampton Road, Twickenham, Middlesex TW2 5QR.

WE CAN get almost any record ever made. Send wants lists with SAE. Recordmania, , 195 Burtonstone Lane, York.

60's, 70's, rarities, cheapies, demos. Large S.A.E. to Andy, 18 Avenue Road, Coalville, Leics.

3,000 SINGLES 25p each. Hits from the 50's, 60's and 70's. Long S.A.E. — Pop, 172 Kings Road, Reading.

CROYDON RECORD COLLECTORS FAIR

SUNDAY, JUNE 13th

at the Upstairs Function Suite
THE CAVALIER
Wallington Square, Wallington, Nr Croydon, Surrey
Early preview 11-00–12.00 £1.50 (or with this advert a quid)
12.00–17.00 50p
TENS OF THOUSANDS OF RECORDS
REFRESHMENTS AND FOOD AVAILABLE ALL DAY

Magic Bus
THE MOST ADVANCED NETWORK OF BUSES IN EUROPE
For more information call 01-8367799 and to book call into our office at 67-69 New Oxford Street, London W.C.1
*Other Magic Bus Offices

	single	return
*BARCELONA	£33	£62
*AMSTERDAM (daily) including Rotterdam and The Hague	£15	£28
*DUBLIN (Busaras)		£29
*MUNICH	£30	£56
*PARIS (daily)	£14.50	£26
*ATHENS from	£45	£79
*BRUSSELS	£13	£24
*COPENHAGEN	£37	£66
*HAMBURG	£29	£50
MOROCCO from	£56	
BERLIN	£28	£50
SOUTH OF FRANCE		£56

MUSICIANS WANTED

MUSICIANS
NME outsells *Melody Maker* by about 2 to 1*
Make your money go further — Advertise in
NME
(*Source ABC Jan - Jun 1981)

BASSIST FOR original new wave band into Bauhaus, Banshees, etc. East Lancs (0282) 57244.

BASSIST, VOCALIST, songwriter seeks established band with ambition. Will move anywhere if interested. Into Stranglers, U2, Japan, Bunnymen. Details and demos — Gibbs, 15 Spirea Approach, Birchwood Estate, Lincoln.

BASS, VOCALS. Pop, rock. John, 840 1581.

B—D DRUMS! Post funk industrialism. 01-540 1361.

CHRISTIAN SINGER wanted. — Phone David 01-428 0164.

DRUMMER NEEDED now by The **AEMOTII CRII.** Robert. 0484 41261.

DRUMMER AND singer 18+ for gigging band. Influences — Joke, Gen X, Ruts. Transport advantage. — 01-878 6691. W London.

GUITARIST FOR Oxford based forward-looking band. Tony 0865 46369 evenings.

SINGER GUITARIST and percussionist urgently for "modern pop" gigging band. London area. Record company interests. Phone 01-751 1635 after 7pm.

SYNTHESISER PLAYERS wanted for electronic band. S Wales area. — Box No. 4543.

TOUGH BASS seeks drums, synth, guitar. **HARD** modern funk: P-Funk! JB! 898 3953.

VOCALIST WANTED energetic original disturbing for ambitious outfit. Contact Lee 837 0740.

WE'VE GOT a tiger by the Tail and need someone to tame it. Carole, Lower Ground Floor Flat, 42 Comeragh Road, London W.14.

1919 REQUIRE drummer. PiL, K.J. style. Loud, committed. Tel. Bradford 595561 Ian.

REHEARSAL STUDIOS

LIVE AIR Special Weekday offer! A days rehearsal, free use of amps, drums, plus free live demo tape only £20.00. 778 3945, 697 8568.

SPECIAL NOTICES

BOB I MISS RATS IN THE KRAUT REPUBLIC. LUISE.

AS USED BY STRAY CATS ADAM & THE ANTS MARK KNOPFLER ETC.
FOR ALL KINDS OF PROFESSIONALLY SET UP
SECOND-HAND GUITARS & AMPS
GUITAR MAKERS
PRO-GUITAR & AMP REPAIR WORKSHOP
Andy's Guitar Workshop
27 Denmark Street, London WC1 (off Charing Cross Road) 01-836 0899
Also at 48 High Bridge Newcastle-on-Tyne Tel: 0632-327202
WE GET THE BEST OUT OF ANY INSTRUMENT
OPEN TILL 7pm & SUNDAYS

PUBLICATIONS

FORM 38 New Australian fanzine — Springsteen discography — U2 — James Brown — Glenn A Baker interview plus more. 60p. A4 S.A.E.:— 74 Winskill Road, Liverpool L11 1HB.

SMOKE — MAGAZINE of new poetry, writing and graphics. One pound for six issues from "Windows", (Dept. 7), 23a Brent Way, Halewood, Liverpool 26.

TRAVEL

LONDON BUDGET ACCOMMODATION. The Bed and Breakfast that no one famous has ever stayed at. Probably they've never heard of us. You can by phoning 01-289 0787 and asking for our brochure. We are central and great value for money. 169 Sutherland Avenue, London W.9.

STEREO TIME TRAVELLERS WANTED — Minitrex to Morocco. Brochure Marrakesh Express 02602 6880 (24hrs).

FAN CLUBS

BOWIE FRIENDS, the only official fan club. Send S.A.E. for details to 199 Queen's Crescent, London NW5.

NEW BLONDIE Club, ex-BIFC members invited. Send stamp. Bill Ross, 54 Hemingfield Road, Hemingfield, Barnsley S73 0QA.

RECORDING STUDIOS

CROW 8-TRACK £55/day — Vocalists' Studio — Resonator Kit, Marshall, Fender 01-399 3990.

SOMERSET 8-track — The Studio. £7.00 per hour. Wednesday & Thursday £55.00 10 hour day. Weekends £120.00. — Milborne Port (0963) 250826.

DISCOTHEQUES

DAVE JANSEN. 01-690 7636.
VOGUE DISCO 01-328 6424.

MUSICAL SERVICES

ABOUT 100 bands, groups, discotheques! Keenest prices! London's leading entertainment agency — Claymans 01-247 5531.

ABSOLUTELY FREE "Songwriter Magazine" interviews famous songwriters, explains copyright, promotion, publishing, recording contracts, royalties, song contests, setting lyrics to music without paying etc. Samply absolutely free from International Songwriters Association (NME), Limerick City, Ireland.

LYRICS WANTED. No publication fee. — 11 St Albans Avenue, London W.4.

THE ACTORS Institute presents a Musicians Workshop: creativity through music: 20th June. Contact:— Lynne Lesley, 01-720 2899.

VIDEO

AMERICAN VIDEO tapes transferred to British system and vice-versa, £10.00/hour. Mr Weaver, 01-723 8118.

AVON VIDEO PRODUCTIONS: high quality, low rates. 0789 292026.

VIDEO TRAINING Centre — Tel: 01-629 6839 or 01-381 4000.

Bring a little Madness Into Your Home
COMPLETE MADNESS
Video
Sheer Excitement
Available on VHS & BETA
Send Cheque For £21.50 INC.
Reg P&P To Stiff Records (N.M.E)
9-11 Woodfield Road London W9
Stating Which Format
Allow 14 Days For Delivery

THE CLASSIFIEDS ORDER FORM

RATES

ALL HEADINGS FOR PRIVATE ADVERTISERS
25p per word
TRADERS ANNOUNCEMENTS, PUBLIC ANNOUNCEMENTS
38p per word

BOX NO. FEE £2 PER INSERTION

HEAVY BLOCK CAPITALS after the first two words are charged at double rate.

Write your ad here in block capitals. One word per box.

HEADING:

NAME.....
ADDRESS.....
(BLOCK CAPITALS)
.....
.....
.....

DAYTIME PHONE NO .....
If you wish your name and address in your ad it must be included in the cost. If you have a box number it must be counted as three words.
All advertisements must be pre-paid.
I enclose PO/Cheque value £.....

Post to: NME CLASSIFIEDS ROOM 2535, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS.

NME CLASSIFIEDS

If you are a private advertiser and live or work in London you can now place your New Musical Express classifieds by going to:

PRICEBUSTER RECORDS
50 Rupert Street, London W1
Open Mon-Sat 10 am-11 pm
Sun 11 am-11 pm

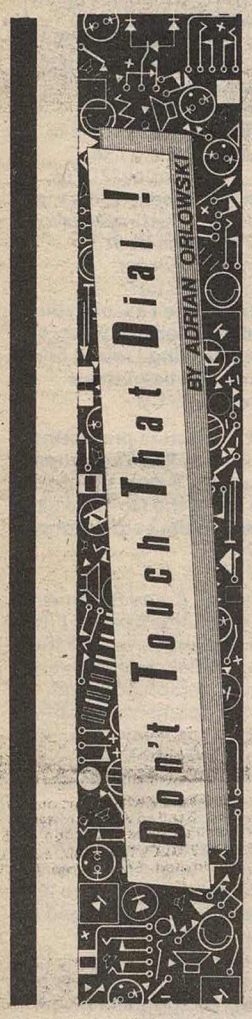
You can also buy records there at amazing prices!

Advertisements must be placed at Pricebuster by midday Friday to appear the following week.

SONGWRITERS

How to be a hit song writer.
How to sell a song
Getting a record contract.
Guide to royalties.
How to copyright.
Addresses of publishers.
Record companies.
Recording studios.
Artistes management.
Plus an album of 12 songs chosen by the public in the 1981 2CR Songwriting Contest.

No potential or established songwriter should be without this valuable package.
Send **£8.50** for album and **"How to succeed in the music business"** manual to:
Lantern Music Co.,
66 Roebuck House,
Palace Street,
London S.W.1.
(Postage and package paid).
Allow 7 days for post.



ECHO OF A DREAM FROM THE AUDIO ZOO

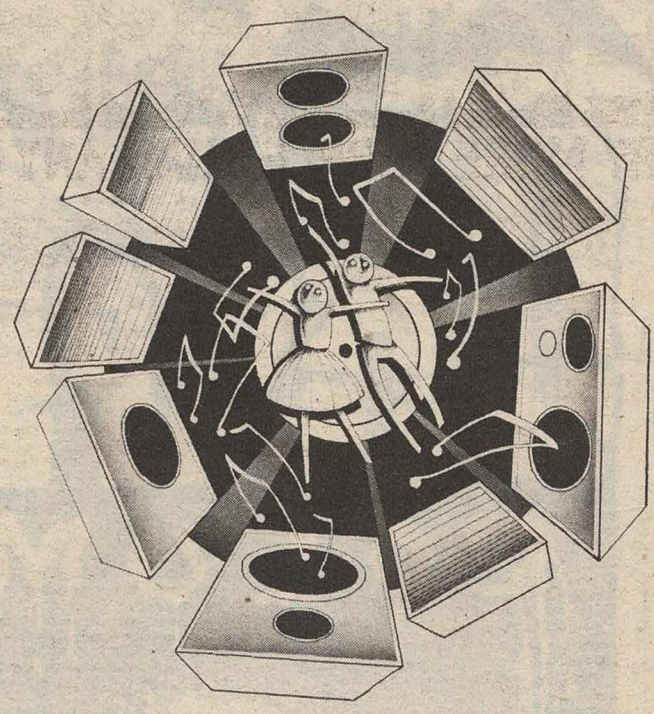
IT'S NOT often that the music reproduction industry admits to having entertained a white elephant at great expense and to no real purpose. But perhaps once in a while it serves the purpose of demonstrating that huge impersonal monolithic corporations can relate to people by their fallibility.

If there's one white elephant in the records/hi-fi business that has been paraded round the audio zoo in the last decade it's surround sound. You've probably heard stories about it. It made a brief appearance in the early '70s only to become extinct very soon afterwards.

From the hardware angle you needed four audio channels compared to stereo's two, which meant another amplifier and another pair of speakers plus a special cartridge. What you'd hear if you had this equipment would be things like Hell's Angels riding their bikes round a victim in B-movie style, and bizarre sonic effects along these lines. But what sort of musical value does this have?

As purchasers of the quadraphonics systems found out, very little. What was basically wrong with it was that it was wrong to start with. You need two channels for stereo, but it was an over-simplistic assumption that to get full surround sound all you needed was a speaker in each corner. As usual the market place was the criterion of success or failure, and quadraphonics got the thumbs down.

Manufacturers went away with their tails behind their legs. Meanwhile high powered academics at Oxford and Reading got interested in the business of surround sound, and after much work in the latter '70s came up with a system which actually did work. And if there will be a surround sound in hi-fi in the future it will be based on this one called Ambisonics. Unlike quadraphonics, Ambisonics has the thumbs up in principle from both the BBC and IBA.



Pic: Mark Fairnington

Ambisonics has nothing very much to do with quadraphonics. Quad was effectively just stereo doubled up, but the new system has the potential not just to reproduce surround sound in a circle around the listener, but in a whole sphere round the listener as well. To get full spherical sound (called Periphony) you will need a total of eight speakers, but only another stereo amp, since the illusion is created by matrixing the interconnections between speakers and amps.

You won't however need special software. If the software is encoded Ambisonically then you will still get acceptable sound from a horizontal surround sound system (of four speakers) or an ordinary stereo system (with two speakers). The system is highly flexible and compatible with ordinary stereo equipment. Only to get the full surround sound you will need extra hardware plus a special decoder box.

In use the Ambisonics system has fascinating potential. By twiddling knobs on the decoder box you can create the illusion of moving closer or further away from the stage. And when it comes to rock records, on which the stereo is synthesised anyway, all sorts of manipulations are possible: you can rotate the surround sound image; pulsate it through the listener's head to the other side; spread it around in different ways; and separate reverberation halos from the instruments. But the real big thing with Ambisonics is that you can recreate the exact sound of the record in a live situation, so that the audience can enjoy surround sound when they go to a concert.

In total then, if surround sound is to make a comeback in the music production business, it will be the Ambisonics system. The BBC have made a few pilot transmissions in this format under the name UHJ of Proms concerts, and the IBA have been working along similar lines also. The question though is will it be a hit in a big way, and when?

That's difficult to predict. First Ambisonics in the UK is being handled by the NRDC, which is fettered both in being run by bureaucrats and slightly paranoid apropos the body-blow that quadraphonics suffered. It's deciding where the big commercial breakthrough will happen. The BBC and IBA are in the know, but unwilling as public corporations to take the lead.

In the US, with AM stations having been given the go-ahead to broadcast in stereo, Ambisonics exists as a ready weapon for the FM stations to hit back with for the revenue they can see themselves losing to AM. On the records front, something of a chicken and egg situation exists. Studios are unwilling to make the extra expenditure on equipment if no-one is going to listen to it. And hi-fi manufacturers are unwilling to make their equipment more expensive by adding Ambisonics decoders and the extra hardware if the records for it don't exist.

One way of making the breakthrough would be to approach groups and interest them in making Ambisonics records and using Ambisonics sound systems in concerts. And indeed, the Pink Floyd for one (four?) were approached with such a proposition; but when the Ambisonics/NRDC team stipulated that the final mixdown be made by their engineers, the Floyd not unnaturally demurred. A similar situation occurred at the Royal Wedding when NRDC engineers worked alongside BBC engineers making their own special surround sound recording of events. One suspects that the NRDC's paranoia is being take to unnecessary extremes.

At present Ambisonics exists in the market by the skin of its teeth. Specialist companies make decoders, but on the software side you have to be a classical music specialist to appreciate the Ambisonics recordings that the Nimbus label has been releasing over the last few years.

Currently the big issue enthralling the music reproduction business is the digital Compact Disc, and until it sees that well and truly launched, the chances of it giving surround sound a second look in are pretty slim. But it's there, and waiting to happen, so remember the name Ambisonics, and if you see it again you'll know that you first read about it in *NME*.

HOLIDAYS AND TRAVEL

Travel the continent in luxury without paying the earth.

Cheaper than flying, cheaper than train, a Euroways coach is the most economical and luxurious way to the continent – as these Student single prices show.

FRANCE FROM £14.50	SPAIN FROM £35.50
ITALY FROM £35	SWISS £25

Adult fares on request
reservations/timetables from:—
EUROWAYS
8 Park Lane, Croydon Tel 01-462 7733
Wallace Arnold, Russell Sq WC1
or see your local travel agent.

EXCLUSIVE OFFER TO READERS OF N.M.E.
16-30 HOLIDAY SPECIAL BARGAIN

Would you like a really good continental holiday at a really low price? EUROVILLE will take you and your friends to our continental paradise on the sun drenched ADRIATIC RIVIERA at a price EXCLUSIVE to READERS of N.M.E.

UP TO £50 OFF BROCHURE PRICES!!

Check out the departure dates and prices below. We think you will find them **UNBEATABLE!**

Dep. date	No. days	No. persons	Rec. brochure price	NME readers price
Sat 26th June	17	2	165	115
		3	135	105
		4	135	95
Sat 10th July	17	2	175	125
		3	145	115
		4	145	105

All the above prices include accommodation in superb self catering apartments and luxury coach travel to a resort packed with exciting night life, loads of discos and clubs, miles of soft golden sand and cheap food and drinks.
SO DON'T DELAY! AT THESE PRICES OUR HOLIDAYS WILL SOON BE GONE!
For your copy of our free colour brochure, contact
EUROVILLE HOLIDAYS LTD,
Crown House, Wood St, Whipps Cross, London E17 3NG.
Tel. 01-520 8082 (24 hrs).

NOW who's the lowest to the USA?*
BALTIMORE WASHINGTON INTERNATIONAL AIRPORT
£129
LOS ANGELES AND/OR SAN FRANCISCO
£169
One-way "6-Day Saver" fares from Gatwick until June 30, guaranteed bookable WITHIN the 6 days before you fly. High Season from July 1: Only £10 extra.
Contact your travel agent now, or World Airways, London Airport Gatwick. Or ring **Gatwick (0293) 518866 or London (01) 651 5301. Prestel 223912.**
WORLD AIRWAYS
There's a world of difference.

SIX OF THE BEST!
New Rock and Pop Books

HAIRCUT 100 – Not a trace of brylcreem. First book of the Haircut. Complete biogs. Photos, quotes, views. Colour centrefold. Fantastic value!
BX 55064 ☐ **£1.95**

STATUS QUO – Don't waste another 20 years without a QUO book. This is the best. It's new, it's full of pictures, it tells the whole story . . . And it's only £2.50.
OP 41466 ☐ **£2.50**

THE WHO – Puts every other book to shame! Big glossy fact-packed pages. 1959-1982 blow-by-blow account of one of Britain's stormiest groups! 1000s of words. 100s of pics.
OP 41607 ☐ **£4.95**

ROLLING STONES IN CONCERT – Their early days. Their European concerts. Last year's highly acclaimed US tour. In brilliant colour pictures. Sparkling text. Glittering value.
BX 54893 ☐ **£5.95**

SOFT CELL SONGBOOK – Non-stop erotic cabaret. The hits that made them famous. Full lyrics, guitar chord boxes. 9 memorable songs.
KY 16627 ☐ **£2.95**

MAKING TRACKS – The rise of Blondie. Fresh from her TOTP appearance here's the legendary Debbie and the hot-hot-hot group she fronts. Nearly 200 pages of beautiful pictues and a really informative text by Debbie, Chris and Victor. One of the year's best looking music books.
BX 55056 ☐ **£5.95**

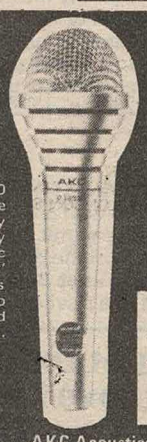
To: MAIL ORDER MUSIC, CAMDEN HOUSE, NEWMARKET, SUFFOLK.
Please send me the book(s) shown above. I enclose a total of £____ by cheque ☐ postal order ☐ *(tick whichever applies)* which includes post and packing charges*. Cheques and postal orders should be made payable to Mail Order Music and crossed.
*Post/packing charges please add 60p to one book. 20p for each additional book.
Name _____
Address _____
Please allow up to 28 days for delivery
J24B Block Letters Please

Reel 'em in with this FREE FISHING LINE

A 100-metre spool of Sylcast line, normally retailing at 88p but free with Angler's Mail. One of the leading monofilaments available, this Sylcast spool holds enough 2lb. line to fill your reel and it's perfect for floatfishing. Spool up now for June 16!

Angler's Mail
Written by anglers, for anglers
OUT NOW 35p

AKG acoustics



The D300 series are extremely high quality dynamic vocalists' microphones with a superb all round specification.

Top musicians, roadies and professional sound engineers specify AKG microphones.

For people who demand the best, its AKG everytime. A full range of musicians and vocalists microphones start at surprisingly low prices – full details by return.

Please send details of your microphone ranges:
Name . . . . . .
Address. . . . . .
. . . . . .
. . . . . 12.6.82

AKG Acoustics Ltd. 191 The Vale, London W3. Tel: 01-749 2042

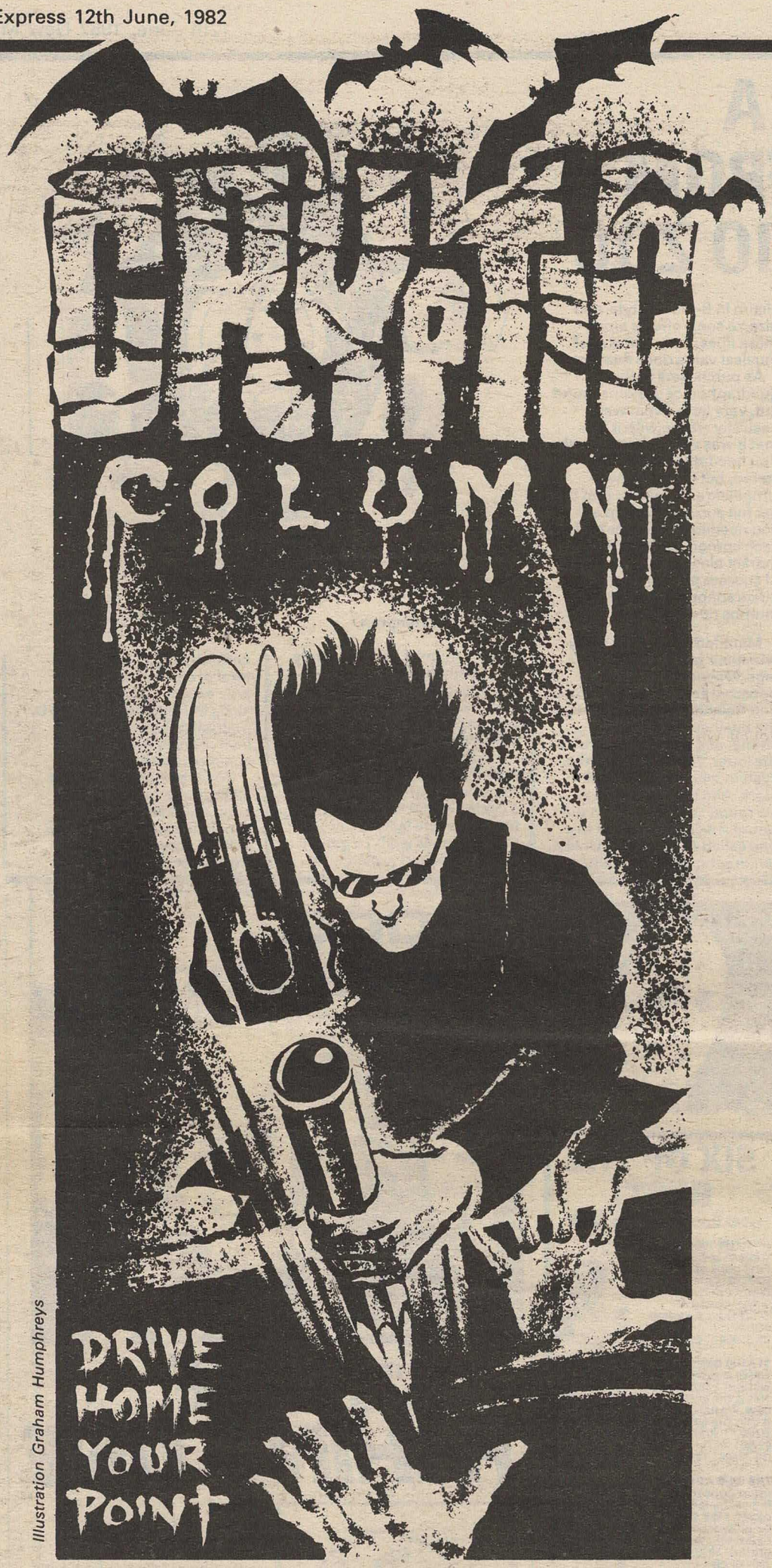


Illustration Graham Humphreys

Stake your claims to Gasbag, NME, 5-7 Carnaby Street, London W1V 4PG.

DEAD

For once Gavin Martin is nearly right in his Anti-Nowhere League piece. Gavin quite rightly castigates the apathy and total pointlessness of the League's outlook, the pervading aroma of hype and total lack of ambition.

On the other hand he is also quite wrong. He attacks Killing Joke for not being able to explain their philosophy, but what's the point in getting involved in explanation; it's like bureaucracy, it ensnares, see Strummer and Weller struggling in its grasp. For all their personal shortcomings Joke wrote very pointed, straightforward songs from 'Wardance' to 'Empire Song' with all its uncomfortable relevance.

Gavin also gives the impression that all present punk suffers from the Anti Nowhere League/Exploited illness. Again nearly right, but generalisations are dangerous. OK the majority of groups and followers are short sighted morons. However amongst all this are groups like Dead Kennedys, Vice Squad, Poison Girls. So long as these people encourage and inspire people to think about what's going on and do something about it, punk (or whatever) is a very worthwhile force.
Mal.
Dead Kennedys? Vice Squad? Poison Girls? Sounds like my cup of meat — CD

SUBSTANCE

Somebody as committed as Joe Strummer must inevitably face the dilemmas-of-being-a-rock-star but to run off to France on the eve of a tour and let a lot of people down as a result, is hardly the way to face them!

And for *NME* to glorify it with a cover and centre spread on Strummer: Why I ran out on The Clash (and how I suffer for my art), well it's just turning rebellion into money, as the song goes. But who's to blame for all this?
Brian Savage, Battersea, London.
For once not me my precious — CD

Is there any substance in the rumour that Ginger Baker will be guest drummer with The Clash at Glastonbury? And if so, what sort of substance? I think we sould be told.
Gleyns Williams, Bristol.
I shudder to think. While winging my way over the Glastonbury Pyramid last year I saw Baker and Roy Harper throwing punches onstage. (Hippies! Peace Festival!) Obviously combat rock? — CD

AVALON ON ME

My good buddy Frankie Avalon has gotten me to write to you about that French Guy's Roxy Music album review.

What's all this hooey about King Arthur crashing out on some dumb island? 'Avalon', you stoopid bozos, was so called after Frankie because of the debt Roxy, indeed all British music from The Beatles onwards, owes to the beach party Adonis. Gee! don't you realise that the swimming trunks Frankie wore in *Muscle Beach Party* were borrowed by the band way back in '72? And that the boys (Brian Eno included) took turns in wearing said trunks for inspiration in recording their classic debut album?

'Tara', I might add you dodos, is an abbreviation from Frankie's upcoming movie *Tarantula Meets Bikini Beach Baby* in which I play the beach baby. Frankie has the other starring role.

Some research next time guys, huh?
Annette Funicello, Rusholme, Manchester.
Personally I always loved 'Blood Is The Drug'. Did you ever see my starring role in *Invasion Of The Teenage Surf Vampires*?

HUNGRY

Hearty slaps on the back are in order for your loyal Mr Murray and his review of Amazulu at the Hope & Anchor. I couldn't believe I'd ever again read an article which told me what a band and its music were like.

A good week really. A comprehensible review and seeing The 3 Courgettes for the first time has made me feel involved. Please don't build up The Courgettes into something big. They're too important.
Archie Junta, Nottingham.
You vegetarians make me sick. Talking of greens. . . — CD

GREENS UNDER THE BED

Quite what Andrew Tyler was asserting in his article 'Candidate Benn And The Misfit Vote' in *NME* 22nd May, leaves me puzzled.

Near the beginning of the piece he mentions the price of political apathy and yet in all he goes on to say, and in his conclusion, Mr Tyler appears to be spreading just that!

When examining his own doubts over the promise to scrap nuclear weapons by the Labour Party he refers to the disgusting kind of pragmatism already shown by Benn and his Outside Left without giving a single example. Then, commenting on their proposals to dismantle the House Of Lords and the Transnationals, he reminds us of what happened to Allende, who had similar aspirations in Chile.

It appears to this reader that the article was not so much a search to justify the author's own distrust of Tony Benn but rather an extension of that distrust to the very democratic processes of this country!
Vincent McGourty, Sidcup, Kent.

I read Andrew Tyler's piece on Tony Benn with great interest and have to admit that I agree with many of the points he made. Of course Benn is the product of a privileged background, of course Benn is a politician who is going to use various causes and issues in his quest for power. However, I don't think it is unreasonable to point out that the effect of his policies, in recent years, has been to put more power into the hands of ordinary Labour Party members, and Labour Party members are more and more representative of the sort of "alternative" that Tyler speaks about; feminists, gays and CND'ers; and they're making their presence felt.

As far as the Trade Unions go it is only right that Benn should seek support amongst them because historically, they, more than any other institution, not specifically the product of the state, have given ordinary people the power and control over their lives. Since work is still a major part of most people's lives unions are essential for giving us the ability to challenge other less democratic centres of power.

Finally, I would like to point out that collectivism is really about co-operation, co-operation that will allow us to control resources according to the best social criteria, rather than profit or mindless materialism. Also I think it's about time that anarchists stopped accusing socialists of fascism, it often seems to me that the sort of extreme individualism they preach contains equal dangers.
Jonathan Aves, Oxford.
In the reaction to my Benn piece I have been called a *Sun* hack, an old subversive, an anarchist, a woolly hippy, a public school wet and a couple other stinky names, which goes to show just how much ecology is misunderstood in this country. Apathy? In France, it might be pointed out, the Green candidate polled third in the last presidential election and was credited with subsequently swinging things Mitterand's way. In Germany die Grunen have claimed numerous seats in parish, state and national legislatures. The purpose of the piece was to try to refute the idea that Benn is the true embodiment of the radical groundswell in this country. I don't believe he is, as much as he would like the role. And I too am being fed up being called a fascist because I won't swing orthodox left — AT
Long live the aristocracy — CD

SAPS

MGM claimed to have more stars than there were in heaven. *NME* seems to have more saps than there are in Sherwood Forest. Once again I rest my case.
John Connolly, New Barnet.
And New Barnet has more stiffs than Transylvania on National Blood Donors' Day — CD

SICKENING

I feel I must reply to the sexist accusations of *NME Gasbag*, 5th June. I'm not at either end — how's this for a sickeningly liberal attitude:

I used to be a militant feminist about two years ago, but since then have softened considerably though I still have the same ideals. If I'm faced with blatant sexism I do not scream and shout, I accept it and do something constructive to remove a) the sexist creation, and b) the sexist creator. Listen! Don't you *realise* that (most) men are weak, ignorant and easily influenced? Men are like soft babies who make a fuss at the slightest provocation. *Humour* them — and get what *you* want.

Onto Veronique — it is time to say that she is sexually very attractive, and I didn't find the picture degrading. But what I did find sexist, was that the (mostly male) *NME* staff seemed intent on shoving in as many pics of her as possible in the alloted space. Considering that Penman interviewed a number of others (male others) besides here — including his beloved Sarah — points to some lapse in equality, surely? We don't *all* want to ogle Veronique's body because we're not *all* male.

Onto Monty (phew). Dear Monty, if you are a male feminist it does not mean you are gay. Hell, plenty of gays hate women!

Hey, I've got an idea! Since you upset so many readers last week, how about a centre-page pinup of a sexually attractive male to make up for it . . . like . . . er . . . Paul Morley??! Yes, you've guessed it — it's me, Sadie C, still lusting after Paul's luscious bod!
Sadie, New Barnet.
PS How old is he?
Past his prime I assure you. We once flirted but when we started necking I found one of my kind had been there before me. — CD

So far, no letters protesting about the naked Teardrops in last week's *T-zers*. Would the same pic of the Go-Go's have resulted in the same silence? — NS

Who is this Bunty Smith who edits your letters page? I'm convinced we never see the real her. She must be a very insecure person, to judge from the defensiveness of her "vitriolic" or "witty" judgements whenever feminist ideas try to gain some consideration.

Perhaps she feels unable to come to terms with life in general. It might be because "life in general" tends to be defined in male terms and a favourite make trick if a woman questions that defination is to invalidate her feelings by suggesting she has "problems".

If Bunty is worried about lesbianism she might reflect that it is men who have given it the status of a disease — the reality is far more healthy (but men don't like it!)

It's a shame as feminism is enabling a lot of women to take control of their lives in a way that wasn't possible before. This can be a very painful process and I can see why Bunty finds it easier to remain "detached" and "rational" (abusive, insensitive) in a way that men often do, rather than plunge in and risk her hard-won identity. But if she'd make a little effort I'm sure she'd be amazed at how much less cynical she would feel about herself.

It's been obvious from her sneering little outbursts that she's a sad and miserable person — at times even perverse — but I wish she could take the risk of exposing herself. Of course feminism can seem a little threatening, but she might ask herself why that is. Feminism has everything to do with you, you know, and it's not going away. Get used to it you might start to like it.
Michel, London NW5.

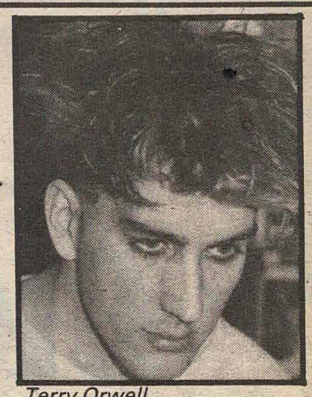
As you know, we vampires don't discriminate on grounds of sex. After all, we're all flesh and blood, heh heh. — CD

BATTING ORDER

Could someone please inform Paul that he shouldn't give up hope just yet? I think we can help.

We all feel the need for a good chat sometimes, don't we? Someone who will listen, even if only passively, whilst

George Fun Boy


Terry Orwell

THE ROAD TO HAIRCUT 1984

I find it hard to believe that someone hasn't pointed this out already, but young Terry Hall's haircut bears a striking resemblance to that once sported by George Orwell. A pencilled in moustache would complete the transformation.
Marcus Crash, Wandsworth, London.
Their necks, however, are utterly different — CD

Letters edited by Count Dracula (doing that funky groove fang)

you get your bottled up ramblings off your chest. We realise that beneath that pathetic, pitiful and desperately pretentious facade there's a warm, gentle, *wonderful* human being trying to get out. Next time Paul wants to say something of *absolutely no consequence to anyone but himself,* we'll be only too happy to send someone round for a right verbal / aural / mental battering.

Say goodbye to those sleepless nights, nastly letters and fruitless sessions on you shrink's couch! No more need to impose you own personal problems on your readers — they're bored enough as it is without you making it worse!

We cater for manic depressives, suicidals, battered kids/wives, gays, *ego-trippers,* frustrated rock journalists, and many more! Anyone in need of a shoulder to cry on.
The Sararitans, c/o Joe Subtle (aka Tim Barlow), Gt Barrow, Chester.

Yes! Yes! Paul Morley = New Order = Essential Reading. 100% Pure (Passion).
Neil Jones, Rhondda.

I found that the best way to read Morley's New Order article was to hold it up to a mirror and read from the bottome of the page up.
Ben E.Lux

I like New Order and their music, but I don't know why . . . I don't think Paul Morley knows either.
Mark, Poole, Dorset.

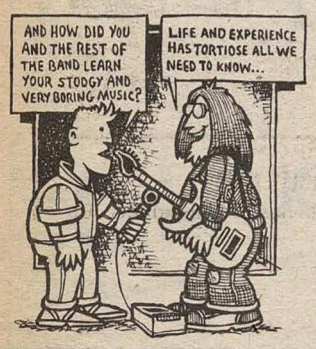
It's not Fac's reputation that's stopped me or a lot of other people from going to the Hacienda it's the outrageous membership and admission fee. I wonder did you pay for your membership and to get in, or were they what I would call a bribe?
A Jealous Teenager, Manchester.
P.S. Everyone who I spoke to about your article on New Order thought it was another embarrassing epic by Paul Morley — even New Order.

I would like to express a couple of points:
1. Paul Morley is *terrible.* Almost everything he writes is unreadable. Insead of reporting and clarifying an idea, a gig or a group, he renders the subject incomprehensible and pointlessly mysterious with an over use of impressive language (like I almost did). He's the type who'd invent a sieve with no holes.
2. These feminist persons: let them realise that these women who exploit their bodies are doing so because *they choose to.* Each and every person is responsible for their own choices. These choices have nothing to do with anyone else so long as they harm nobody.
Martin Hughes, Walsall.

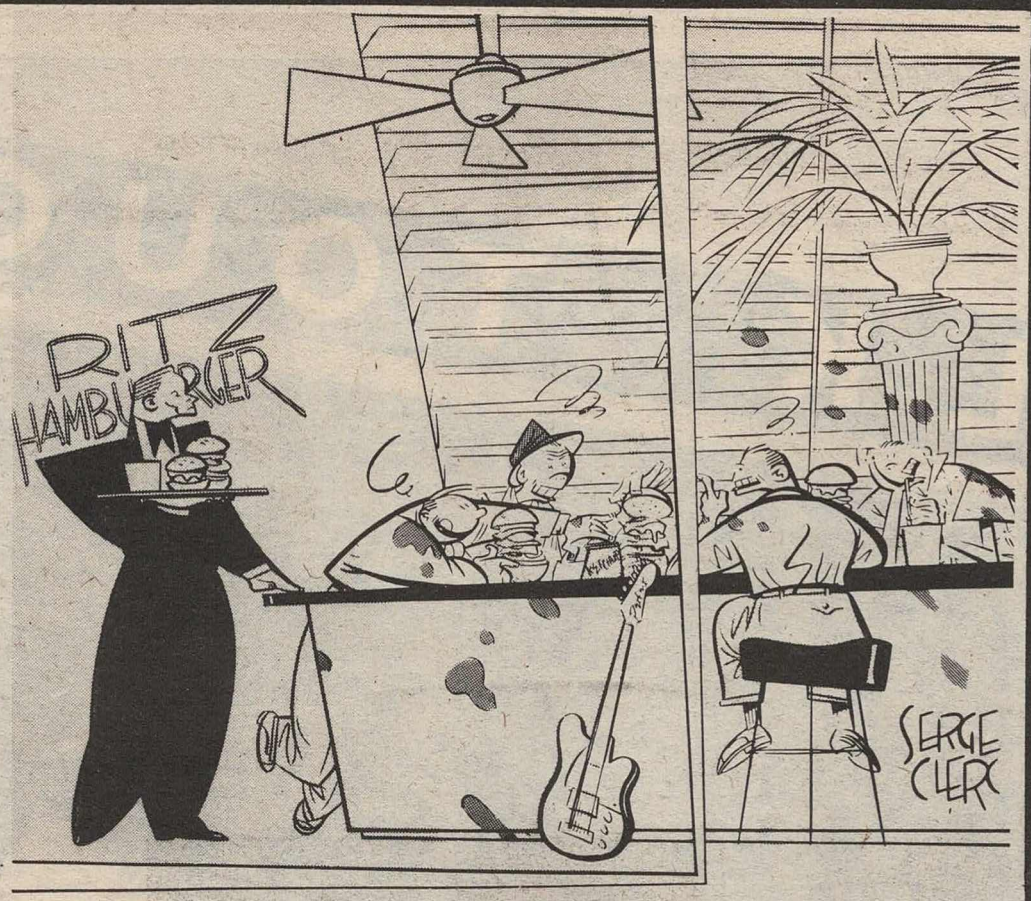
PETS' CORNER

Dear Paul, as regards the tortoise I think you fit the part of the hare much better than the monkey and you know the story of the tortoise and the hare. Me? I'm happy to be a frog.
A Frog, Brierfield.
They eat them in France you know. Personally I like something more, ahem, hot-blooded — CD

BOB LYNCH,
8, SHOOT UP HILL,
KILBURN,
LONDON NW2.


AND HOW DID YOU AND THE REST OF THE BAND LEARN YOUR STODGY AND VERY BORING MUSIC?
LIFE AND EXPERIENCE HAS TORTIOSE ALL WE NEED TO KNOW...

t-zers



"THANK YOU **SELINA**. Yes you can see from the satellite picture here that we're in for another very hot weekend with the odd thundery shower over Essex but even they should steadily move eastwards leaving the skies beautifully clear by Saturday evening. Hottest spots will be, as usual, down here in Plymouth and surrounding and if I weren't working I think I might head for the Yorkshire moors where temperatures will be well into the upper 80s for most of the break. Real summer stuff in fact.

"Sad to say that we're going to lose Yarmouth off the map though. Poor old Yarmouth is suffering a hell of a time. They've had the clouds of molten tar raining on them as well as suffering one of the worst outbreaks of boils since biblical times. In the next 24 hours they can look forward to hail, snow, blood, heavy machine gun fire from the skies, typhoons, sea spouts, attacks from legions of hostile Zulus, and radiation from circling UFOs. Finally tomorrow, there's a bloater-seeking atomic bomb going to hit them which should devastate the district completely leaving a big hole in the coastline. This should all clear up by Monday though when, I suppose, it'll be too late. So my best advice would be 'don't travel to that area unless you really have to' Get along to Dymchurch or Beccles instead. Back to you, **Zazu**" . . .

"Thank you **Kurt**. And now, for all that's happening in the rock world, let's join **Tray Condemned** for this week's *T-Zers*" . . .

YEAH, HI. Hope all of you saw **ABC** on *Top Of The Pops* last Thursday. Isn't it touching how today's get-ahead bands aren't afraid to pay tribute to their peers in the most unashamed ways? ABC went so far as to grovel to their heroes **Godley & Creme** in reproducing the latter's 'Wedding Bells' dance routine right down to identical suits. G&C won the memory battle though because they are marginally more handsome than ABC, as well as being 50 times as rich. Other hi-points of the performance was **Martin** 'Best Things In Life Are' **Fry** and his 'Can't Locate My Pockets' routine in which the burly singer tried unsuccessfully to pose casually with one hand deep in his trousers. After two or three attempts to find the bin he pretended he didn't want to put his hand in anyway. Friends say: "Couldn't find his pocket? That's our Mart alright!" . . .

FACT! The bloodless horn section at **Diana Ross'** disgusting Wembley do (see page 6) revealed as none other than **The Asbury Dukes**! . . .

AROUND THE PAPERS DEPT: My Funny Valentine! Svelte smoothie **Johnnie Mathis** finally came right out of the closet in *The Sun* last week. "Anything as controversial as homosexuality is boring," mooned the very boring MOR singer. "So I'm gay. I have two lovers, one in Louisiana and the other in San Francisco. I love them both but I don't see them much." But do they know about *each other,* we want to know. Mathis also told of his first love, "A sax player when I was 16," he fondly remembered.

To draggy darlings **Dollar** and their grand illusions. **Theresa Bazar** — half o'Dollar (Before Decimalization 2/6) — told the *Mirror:* "We are making the best pop records around. We're better than **Bucks Fizz** *and* **The Human League**. I'm proud of making classic pop records." A wordsmith writes: "The word 'classic' is believed used here as it was in the Olde English usage, ie, 'classic' meaning 'a selection of meagre, slickly produced plates that find substance only in the hearts of camp old lovers of instant kitsch' ". We contacted **Adam Ant** who told us, "Yeah Dollar, great band yeah." But they didn't even see you as *competition* Ad. "Who? Oh Dollar! Sorry I thought you said **Orchestral Manouevres In A No Light Situation**. Oh Dollar, no I've never heard of them" . . .

Still **Adam**: According to *Private Eye* Adam's latest lover is a 49-year-old society chanteuse that we can't remember the name of. But 49! Are you completely sure Stu?

Pop idol **David Bowie** has been chastised by the *Sun* after his aunt told them of the shocking tale of Bowie's wigged out half-brother. The aunt said: "It's time the fans knew the other half of David Bowie and time he faced up to his responsibilities." It seems Bowie isn't playing fair by the brotherette, one **Terry Burns**. Terry is now in a fruit-basket bin *(Oh for God's Sake! — Ed)* OK, OK, a *home* after attempting to end it all in some mental hospital. He reportedly said to his aunt, "Why does David ignore me? I'm so upset I don't care if I die." Bowie, filming in America, told us: "Yeah he's great, I've got all his records," adding, "sorry, who is it we're talking about again?" . . .

Madness talking in the *Express:* "People can relate to us because we're not glamorous. We haven't gone out and bought Rolls Royces like some wallys in the pop business do . . ." The first fact is axiomatic. (Pause while both *T-Zers* readers shoot off to consult huge weighty *Blauvetter's Dictionary Of Words Ian Penman Is Most Likely To Fire At Us).* The second observation is believed to be a harsh necessity. It is reported that each member of Madness takes home less than 15p per week. "We spend all the rest," **Suggsy** told us, "on gloves, boots and jungle-juice red jublees" . . .

FRANK SINATRA'S lawyers have warned Leicester's **The Sinatras** to quit taking the governors name in vain. They require a name change and also must withdraw their single which features The Voice on the sleeve. Band manager **Mo Bacon** (true!) told the *Sun:* "If they get heavy we'll just change our name to **The Franks**. Mr Sinatra told us: "If I get heavy they may as well call themselves **The Stone Dead Inside Part Of The M6 Motorway Band**. Now excuse me, I gots to go scream at my ex-wife" **Ava Gardner**, Frank? "No thanks I just put one out" . . .

Church authorities in the States have singled out **AC/DC** for particular linking with **Satan** and the growth of bad things happening. Guitarist **Angus Young** was quoted as saying, "We're not black magic satanists and I don't drink blood." What a queer thing to deny out-of-hand . . .

On The Hot Air: Some people may have heard obscure BBC Radio show last week, wherein even more obscure rock hacks **David Hepworth** and **Marc Ellen** were mouthing off about The World's Biggest Selling Music Weekly. What both steamed writers failed to mention was that the pair of them had at one time tried to eke a living from these very pages but were forced to climb down when they found we weren't exactly falling over ourselves to include their particular style of writing inside our respected columns. In stark contrast the pair were more than happy for the world to know that they — both very grown men — were writing for the *Look-In* type glossy *Smash Hits.* Funny old world aint it? If either gent is reading this distasteful piece they may wish to know that we still do accept the odd unsolicited bit of stringer copy and if they would like to, say, review a gig and send it to **Lynn Hanna**, we'll give it the once over. Have more confidence lads, you may've got better . . .

U.S. papers (the *Hambone Gulch Bugle* & the *Washington Catholic Fireman's Shiner)* report that **Ray Davies** married **Chrissie Hynde** over there last week. The couple will honeymoon at a certain east coast English seaside town for one week . . .

Jock's Spot: **Jock McDonald** rang in his *T-Zer* mournfully. He says that last week he took ownership of a brand spanking new Cavalier sports car in which he journeyed in order to take receipt of a copy of his **Bollock Bros** video film, *The Bunker.* The film wasn't ready — not quite dry or something — so Jock killed time by locking in conversation with **Who** man (Yes You man) **John Entwistle**. It was during this fateful hour that another motorist — "completely whacked out on dope" says reliable Jock — took it upon himself to destroy both his and another motor car. Now then, baboons, who's brand new Cavalier sports car do you think was written off in this *contratemps?* Jock arrived back at the scene to see his new dream machine, just hours old, being swept tinkle-tinkle into the gutter. "Flipping Hell that's a rum one!" is a simulation of what our man is supposed to have said . . .

Here's another rum one. Grovelling apologies are due to **Vicky Fox,** whose name was left off last week's *Gasbag* illustration. This could spark off a new *T-Zers/Gasbag* war. . .

The Gang Of Four recently abandoned filming a promo in which they all appeared in drag as a schoolgirl, a nurse, a girl guide and similar. The 'romp' was to have been taped by Yorkshire TV but technical problems put a capper on it. This is a true story! Suspender belts, garters and nobody seems to know why . . .

Marc Almond tells the *Mirror* that whilst on **Andy Warhol's** TV chat show in either a) Chad b) The USA c) Yarmouth, he was so frustrated with 'Andy's battle of wits' that he turned to camera and announced that he was marrying **Cindy Ecstasy,** the girl who helped the group on their current single. Cindy is reputed to be a **Judy Garland** look-alike although from photos she looks as much like old Jude as our **Andy Gill** does **Orson Welles**. No hang on, that's not the greatest of extremes let's do that again. . . . as our **Andy Gill** does **Hughie Green**. That's better. Anyway apparently it was all a hoax and Marc plans to stay single. Johnny Mathis says: "Phew, that was close" . . .

The Clash 'enjoyed' a CBS paid for party after their Asbury Park concert on May 30th. The do was held at the 'legendary' Boardwalk although we personally have never heard of the place. The 'boys' — aided by original drummer **Terry Chimes** seeing as how **Topper** "Timothy Whites" **Headon** has quit — were in high jinx what with all the slides, whirligigs and roundabouts available for photographers to snap them on. Biggest shock came when **Kosmo Vinyl** — another famous **Terry** — revealed his new Mohican haircut. Everyone laffed at it and Kos vanished returning later with a cushion taped rudely around his bald parts claiming the cushion was all his own hair. **Frank Sinatra** says: "Sounds OK by me" . . .

Enough, enough! Enough of these 'news' things. Onto the weather. We've done that? OK then how about some gags. Oh, we've done those too. Well then, here's a recording of two geese smoking pipes and re-enacting the pool room scene from *Meanstreets.* Honk! Honk! Honk! . . .

NEW MUSICAL EXPRESS

EDITORIAL
3rd Floor
5-7 Carnaby Street
London W1V 1PG
Phone: 01-439 8761

EDITOR
Neil Spencer

Deputy Editor
Phil McNeill
Features Editor
Tony Stewart
News Editor
Derek Johnson
Associate Editors
Monty Smith
Paul Du Noyer
Production Editor
Tim Greenhalgh
Special Projects Editor
Roy Carr
Contributing Editor
Charles Shaar Murray

Staff
Adrian Thrills
Chris Bohn
Gavin Martin
Lynn Hanna
Ian Penman
Paul Morley

Art & Design
Richard Krzyzak

Photography
Pennie Smith
Anton Corbijn
Peter Anderson

Contributors
Nick Kent
Fred Dellar
Tony Parsons
Julie Burchill
Paul Rambali
Danny Baker
Penny Reel
Andrew Tyler
Andy Gill
Graham Lock
Cynthia Rose
Vivien Goldman
Serge Clerc
Richard Cook
Paul Tickell
Barney Hoskyns
Lloyd Bradley
Ian Wright
Amrik Rai

Cartoons
Tony Benyon
Ray Lowry

New York
Joe Stevens
(212) 674 5024
Mick Farren
Richard Grabel

Research
Fiona Foulgar

ADVERTISEMENT DEPT.
Room 2535
Kings Reach Tower
Stamford Street
London SE1 9LS.
Ad Manager
Peter Rhodes
(01) 261 6251
Deputy Ad Manager
David Flavell
(01) 261 6206
Classified Ads
(01) 261 6122
Live Ads
(01) 261 6153
Ad Production
Pete Christopher
Barry Cooper
Lee McDonald
(01) 261 6207

Publisher: Eric Jackson

IPC Magazines Ltd.
Production of any material without permission is strictly forbidden.

BETTER BADGES

ALL NEW BADGES
ANTI NOWHERE LEAGUE — Tour (set of 4) 1" . . . GANG OF FOUR — Uniform 1¼" and 1" . . . WASTED YOUTH — Wild ¾" & 1" . . . RITA MARLEY — One Draw 1¼" . . . FUNBOY 3 — LP (Set of 4) 1" . . . CLUB LEFT 1" . . . VIC GODDARD 1¼" . . . SUBHUMANS 1" . . . ICU — Acid Punks 1" . . . SPECIAL DUTIES 1" . . . DEAD MANS SHAD. 1" . . . CLASSIX 1¼" Verite 1" . . . LE MAT 1" . . . MARBLE STAIRCASE 1" . . . POISON GIRLS — Y/Y ¾" . . . ADICTS — Songs 1" . . . CHELSEA — Ron 1" . . . PTTB — Banned 1" . . . PIG-BAG — Dr H & Mr J 1¼" . . . SKAT 1" . . . RED LIPSTIQUE 1" . . . BALLISTIC KISSES 1" . . . WASTED YOUTH 1" . . . GBH 1", No Survivors 1" . . . THE PASSAGE 1" . . . CONFLICT — Meat 1" . . . THE CURE — Pornography (Set of 3) 1" . . . WARGASM 1" . . . DEFECTS 1" . . . ROOTS RADICS 1" . . . ROBT WYATT 1" . . . DK 1" & ¾" . . . UT 1" . . . HONEYMOON KILLERS 1" . . . JAM — Gift 1" & ¾" . . . ASYLUM 1" . . . B. MOVIE 1¼", Nowh. Girl ¾" . . . ZANTI MISFITS ¾" . . . THE FALL — Into CB 1", Cigs 1", Home 1"
ALL BADGES 20p

ADD 20p P&P FREE LIST
14 WITAN STREET, LONDON E.2.

Published by IPC Limited, Kings Reach Tower, Stamford Street, London SE1 9LS, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices: Kings Reach, Stamford St., SE1. Printed in England by EMAP Provincial Newspapers Limited, Kettering, Northants. T.U. Registered at the GPO as a newspaper. Sole Agents. Australia and New Zealand, Gotdon & Gotch, South Africa, Central News Agency Ltd., East Africa, Stationary and Office Supplies Ltd., Publishers.

TALK TOUGH
Levi's
You could catch a hammerhead shark on the thread we use to put a pair of Levi's together. And no gorilla's going to pull them apart.
TALK AS YOU WALK.